



### Palm Beach

Think of luncheon in this cool patio! Near golf links with real turf course. All living rooms open off patio. Master's bedrooms on second floor with balcony overlooking interior court. (No. 455)

#### HOUSE CONTAINS:

Five master's bedrooms, four baths.  
Eight servants' rooms and bath.  
Extra children's rooms.

**Rental \$8000**

### LADD & NICHOLS

Branch Offices  
Miami, Palm Beach

Greenwich, Conn.  
Tel. 1717 Greenwich

## SUMMER OF 1919

### EXCEPTIONAL RENTALS

### NORTH SHORE, LONG ISLAND

Two CONSEQUENTIAL estates now available for lease. One with private beach and frontage on two Bays, the other in the heart of the riding and hunting country. Season—Rentals \$18,000 and \$20,000 respectively.

### DOUGLAS L. ELLIMAN & CO.

Town and Country Residences

414 Madison Avenue

Murray Hill 5600



If you intend to build and wish your new home to be different from the common-place and expensive of your individuality, you will be interested in my proposition in regard to special sketches and in the two publications described here. "Colonial Houses," containing floor plans, perspectives, descriptions and estimates for designs in that ever-pleasing style. Price by express prepaid, \$5. "Stucco Houses," containing perspectives and scale floor plans of designs suitable for this imperishable construction. Price by express prepaid, \$5. In ordering give brief description of your requirements and they will have earnest consideration. Plans furnished for the alteration of old buildings to the Colonial and Stucco Styles. Fireproof dwellings a specialty. Visits for consultation and inspection.

Address HENRY T. CHILD, Architect  
(Successor to E. S. Child)

Room 1019

29 Broadway, New York City

## On Beautiful Flushing Bay

### An Ideal Modern Home on Water Front

Private boat landing and pier, sandy beach and playground for children, fresh water swimming pool, 2-car garage. Ground terraced down to water. 30 minutes from house to heart of New York.

House has 9 rooms and 2 bathrooms with showers. Dining room in Adam period, living room Elizabethan. White tiled kitchen. Porches and roof garden pergola. Tiled roof. Worth \$40,000. Cost \$35,000 to build alone.

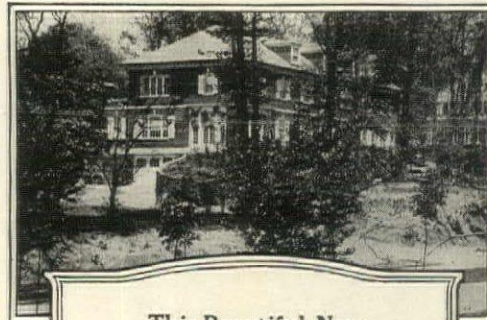
**Sacrifice for \$28,000**

Would sell furnished for \$30,000

Address E. J. KUECHLE

201 W. 94th St., N. Y.

Tel. 5754 River



## This Beautiful New COLONIAL HOUSE

An Exceptional Bargain  
At Fieldston, Riverdale-on-Hudson

Exceptional conditions make it possible to offer this beautiful, new tapestry brick Dwelling for immediate purchase at an attractive figure.

Charming entrance hall, library, living room of exceptional size; dining room finished in soft enamel tint; breakfast room, sun parlor; five master's bedrooms and four baths; four servants' rooms and bath. Garage for two cars. Grounds beautifully laid out. It represents the highest advance of the builder's art and is decorated throughout with exquisite taste.

Delafield Estate, Owner

GEORGE HOWE, Sales Agent

527 Fifth Avenue, New York

## "ALONG THE SOUND"

**Chas. Field RIFFEN AND CO.**

Colonial house, five acres, private bathing beach.

Near New York. A bargain.

11 E. 42nd St., N.Y. Tel. Murray Hill 6441

## AT RYE—N. Y. one mile from station

### At Greatly Reduced Price

**35 ACRES** of tillable land and a sand pit from \$1,000 per year. which there is an income of about 3 baths. The main house contains 14 rooms and 3 baths. There is another house now rented for \$1,500 per year. Plenty of fruit and vegetables of all kinds, also large stable, garage, etc.

### BLAKEMAN QUINTARD MEYER

50 East 42nd St., N. Y.

Tel's { Murray Hill 2465  
Rye 523 & 576

# SOME DAY

You will buy or rent another home. Study the realty values offered in every issue of House & Garden

## ROSTER OF RELIABLE REAL ESTATE BROKERS

PLAINFIELD, N. J. Suburban Homes for rent or for sale. Harvey R. Linbarger, 197 North Ave., opp. depot, Plainfield, N. J.

WILLIAM S. CHAPPELL, New London, Conn. Estates and Cottages of every description.

NORTH SHORE, J. Hart Welch, Douglaston, L. I.

BERKSHIRE ESTATES—Wheeler & Taylor, Great Barrington, Mass.

DALZELL, BROWN & CO., Suburban Real Estate, Maplewood, N. J.

NEW ROCHELLE, ALONG THE SOUND, Westchester Co., Connecticut, New Jersey. Matthew Drummond, 202 Huguenot St., New Rochelle, N. Y.

BURKE STONE, INC., Offices, Bronxville, N. Y.

ALL THE ORANGES. Frank H. Taylor, Note first name, opp. Brick Church Sta., East Orange, N. J.

SOUTH SHORE, L. I., Jeremiah Robbins, Babylon, L. I.

WALTER B. HOWE, INC., Princeton, N. J.

E. T. DAYTON, Main Street, E. Hampton, L. I.

FARM & ESTATE CLEARING HOUSE, 141 Broadway, New York City.

RED BANK—RUMSON—SEABRIGHT—N. J. Country Homes and Farms. Payson McL. Merrill Co., 9 E. 44th St., N. Y.

CARL C. LOH, 9 Orchard Street, Tarrytown, N. Y.

TERRY & BREWSTER, Bay Shore, Long Island.

NEW ROCHELLE PROPERTY, C. B. Allen, 211 Huguenot St. Phone 746.

SHORE ESTATES, Gardner R. Hathaway, Marblehead, Mass.

BUZZARD'S BAY AND CAPE COD. H. Nelson Emmons & Co. Offices, Boston, Mass.

RURAL LIFE CO., Agents for the Sale of Farms and Village Places, Kinderhook, N. Y.

GREENWICH, CONN., REAL ESTATE, Ladd & Nichols, Hill Bldg., Greenwich, Conn.

FRANK HUGHES-TAYLOR COMPANY. Specialists Montclair Properties. Summit, Morristown, Bernardsville & Montclair, N. J., Country Estates & Farms.

Those who, during the war, have found out the economies, not to mention the genuine pleasure of vegetable gardening, will be planting more seeds than ever.

The returning soldiers will be taking up their gardening again; adding their demand.

As a natural rebound from the depressing thoughts of war; flowers will be planted as never before.

Which in turn, will multiply their use.

Therefore, send for your catalog early; so you can order your seeds early.

You will then be reasonably sure of securing the ones of your choice, before the necessarily somewhat limited stock is exhausted.

Send 35c for the catalog. With \$5 purchase of seeds, the 35c will be promptly refunded.

**Sutton's Sons**

**Royal Seed Establishment**  
Reading, England.

Winter, Son & Co.  
64-E Wall Street, N. Y.  
Sole Agents East of  
The Rocky Mountains.  
The Sherman T. Blake Co.  
429-E Sacramento St.,  
San Francisco, Cal.  
Sole Agents West of  
The Rocky Mountains.

Established 1851

**A. KIMBEL & SON**

Incorporated

**Interior  
Decorations**

Reproductions  
Tapestries  
Petit Points  
Hangings  
Antiques

12 West 40th Street, NEW YORK

Paris: 16 Rue D'Artois

**TOWNSEND'S TRIPLEX**

The Greatest Grass Cutter on Earth  
Cuts a Swath 86 Inches Wide

Drawn by one horse and operated by one man, the TRIPLEX MOWER will mow more lawn in a day than the best motor mower ever made, cut it better and at a fraction of the cost.

Drawn by one horse and operated by one man, it will mow more lawn than any three ordinary horse-drawn mowers with three horses and three men.

Send for catalogue illustrating all types of Townsend Mowers.

**S. P. TOWNSEND & CO.**

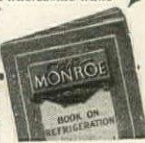
17 Central Ave., Orange, N. J.

**36-Page Book on Home Refrigeration FREE**

Explains how to keep food pure and wholesome while saving 1/3 or more on ice bills. Describes principles of correct refrigeration as found in the

**MONROE Solid Porcelain REFRIGERATOR**

Found in leading homes everywhere. Not Sold in Stores. Shipped Direct from Factory—Freight Prepaid—Monthly Payments if desired. Write today! **MONROE REFRIGERATOR CO., 48 Benson St., Lockland, O.**



—so our teachers taught us.

In schooldays didn't China mean to you just a yellow patch—Japan a blue one, and so on according to the map?

As you grew older you learned a little more about Asia. You learned of the quaint customs, the history, the different religions, somewhat of their commercial habits, etc. Knowledge—but little indeed!

When it comes to Asia and its countries, most of us are still in the school-room, desirous of knowing more and perhaps not knowing how to get it.

# ASIA

*The American Magazine of the Orient*  
**Swings Open the Doors**

The ASIA Magazine discusses the most immediate and far reaching Eastern policies. Its articles inform as well as delight you. With ASIA, you penetrate into unbeaten tracks of Mongolia and wind caravan-wise through Thibet and Persia. You may learn, under the guidance of experts, both Eastern and Western, the problems of government, and the racial and national visions of the Eastern countries—China, Japan, India, Turkey, every nation in Asia is brought to you in pictures and words. If you can't go to Asia—Asia can come to you.

The AMERICAN ASIATIC ASSOCIATION invites you to membership. Join now and get a map of Asia, 34" x 38", showing the economic resources—FREE.

ASIA sells for 35c per copy. Through membership in the Association, however, the cost is but \$3.00 including dues. This is a saving of \$1.20.

This will make an unusual Christmas gift.

PRESIDENT OF THE ASSOCIATION

Lloyd C. Griscom, former Minister to Japan, now president of the American Asiatic Association.

Membership in the Association and a subscription to ASIA mean your mastery of, and your education in Asiatic matters. You learn how the Far East lives, thinks and acts.

Help yourself—every member of your family—the pictures in ASIA are a liberal education in themselves—perhaps financially—and surely ethically, by joining. Sign and return the coupon. Do it now and get the map free.

**ASIA**  
JOURNAL OF THE AMERICAN ASIATIC ASSOCIATION

It is the only magazine published in this country devoted to the life and general affairs of the Asiatic countries. Its aim is to present the progress of the peoples of Asia and the remarkable opportunities awaiting the United States in these countries.

Secretary, American Asiatic Association  
627 Lexington Avenue  
New York City

I desire to become an Associate Member of the American Asiatic Association. I send \$3.00 for one year's dues, and of this amount \$2.75 will be used for payment on a year's subscription for the Magazine ASIA. This includes the map of Asia.

H. & G. F-1-19

Name .....

Business or Profession .....

Address .....

**Con-Ser-Tex**  
Canvas Roofing should be used. It will not leak, buckle, crack, stretch, peel or rot.  
It is

**Water-proof, Weather-proof and Wear-proof**

Unlike untreated canvas, CON-SER-TEX is not affected by the action of the sun, wind, rain, snow or frost. It is a high-grade roofing material, which is economical and durable.

Investigate its merits. Send us the dimensions of your roof, porch floors, sleeping balcony, or the surface you want covered. We will mail you sample showing quality, width, weights and free illustrated copy of "Roofing Facts and Figures."

**Wm. L. Barrell Company**

8 Thomas Street New York City

Chicago Distributor:

Geo. B. Carpenter & Co.,

430-40 Wells St.

California Distributors:

Waterhouse-Wilcox Co.,

San Francisco Los Angeles



Large Broad Wide Table Top—Removable Glass Service Tray—Double Drawer—Double Handles—Large Deep Undershelves—"Scientifically Silent" Rubber Tired Swivel Wheels. A high grade piece of furniture surpassing anything yet attempted for general utility, ease of action and absolute noiselessness. WRITE for Descriptive Pamphlet and Dealer's Name, COMBINATION PRODUCTS CO., Mfrs. 91 Tower Bldg. CHICAGO, ILL.

**ROSES of New Castle**

THESE hardy free-blooming rose bushes, grown in the best rose soil in America are by far the best for home planting. Always on their own roots. Last a lifetime. Our 1919 book "Roses of New Castle" is free. Gives information that will help you—it is a complete rose-culture book. Elaborately printed in colors. Write for it.

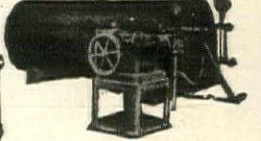
Heller Bros. Co., Box 152  
New Castle, Ind.

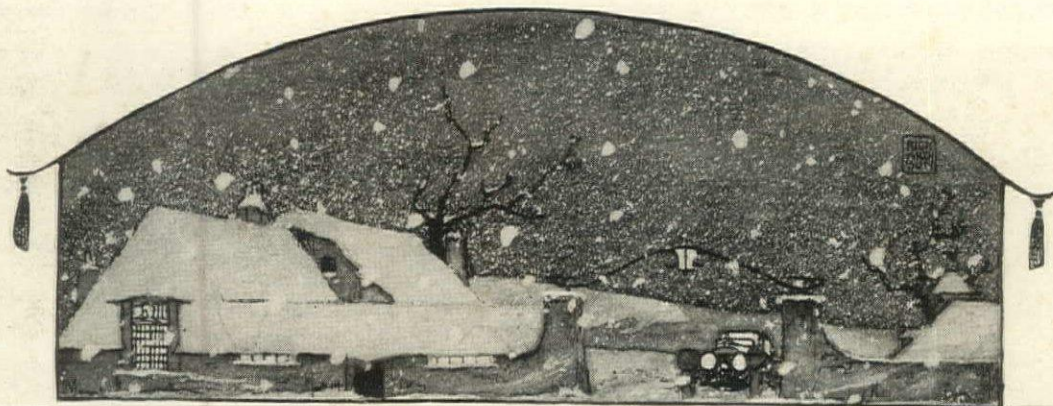
**Don't Experiment with Water Supply Systems**

A water supply system is an investment for a lifetime. Don't experiment with inferior systems. Your country home can have all the convenience of the finest city residence—electric light, sewage disposal—with a

**KEWANEE SYSTEM**

Enthusiastically endorsed by over 22,000 satisfied users. Write for Free Bulletin telling about Kewanee Special Features.  
**KEWANEE PRIVATE UTILITIES CO.**  
401 Franklin Street  
Kewanee, Ill.





# House & Garden

CONDÉ NAST, *Publisher*  
RICHARDSON WRIGHT, *Editor*

## NEXT MONTH IS THE HOUSE FITTINGS NUMBER

**W**ALLS and ceilings constitute the background of rooms, and they are the first fittings one must consider when a house is being fitted and decorated. In the February number these subjects are described and pictured—the wood paneled wall and the molded plaster ceiling. As a guide to those who want to know their panels we have included two pages of sketches showing the designs from the Gothic to the present. There is also a suggestion for treating walls with screens, which is one of the many uses screens can be put to.

The fireplace is such an essential center of interest, and so cheering and practical a one during the cold months, that a special page is devoted to it. Tables for the end of the couch which so often comes into the fireplace furniture grouping are considered, too; and that the color scheme of the whole room may be pleasing, there is another article on the essential principles of color harmony.

An atmosphere of romance clings to Gardner Teall's article on Palissy, that skilled ceramic



*Ornamental plaster walls are considered in February*

artist who made such sacrifices to his work. It is a story full of human interest and devotion to a great cause. More purely practical, but of intrinsic charm, are the sketches of Colonial interiors which Louis Ruyl has done for us, and the pages of Colonial doors and shutters.

In these days when the time-honored servant problem so vexes the housewifely soul, especial interest attaches to the utilitarian aspects of the home. And since we cannot have a home without food, and since for food cooking is necessary, the two February pages on fireless cookers are included. These, together with the lead article on a brand new plan for the expensive home on an economic basis, are especially important today.

The gardener who knows accurately the proportions of seed sown to crops harvested is rare. But William McCollom knows, and he tells about it in this issue.

These are but high-lights on the February contents. The general illumination balances and sets them off with a total of twenty-six separate features.

## Contents for January 1919. Volume XXXV, No. One

COVER DESIGN BY HELEN DRYDEN		COLOR TONES IN PAINTED FURNITURE.....	26
THE THING THAT GOLDSMITH FORGOT.....	6	<i>Mary H. Northend</i>	
<i>John Russell Pope, Architect</i>		THE RESIDENCE OF HUNTINGTON NORTON, ESQ., OYSTER BAY, L. I.	28
THE BEDROOM OF INDIVIDUALITY.....	7	<i>Peabody, Wilson &amp; Brown, Architects</i>	
<i>Nancy Ashton</i>		A PAGE OF TIE-BACKS.....	30
INSIDE THE HOME OF THEODORE ROOSEVELT.....	10	A LITTLE PORTFOLIO OF GOOD INTERIORS.....	31
CHAIRS AS MEMBERS OF THE HOUSEHOLD.....	12	<i>Mrs. Edgar De Wolfe, Decorator</i>	
THE ROAD.....	12	HOW TO HANDLE COLOR IN DECORATION.....	34
<i>Arthur Guiterman</i>		<i>Costen Fitz-Gibbon</i>	
THE FORECOURT OF AN ARTIST'S HOME.....	13	MR. ANDREW MORISON'S PLACE AT MONTCLAIR, N. J.....	35
OBJECTS OF ART MADE BY PRISONERS OF WAR.....	14	<i>W. E. Moran, Architect</i>	
<i>Gardner Teall</i>		THE WINTER PRUNING OF FRUIT TREES.....	36
THE RÔLE OF FURNITURE HARDWARE.....	16	<i>M. G. Kains</i>	
<i>H. D. Eberlein and Abbot McClure</i>		"DORMY HOUSE," PINE VALLEY, N. J.....	38
"TAMARACKS," HOME OF FRANKLIN COLBY, ESQ., ANDOVER, N. J..	20	<i>Frank Hayes, Architect. Agnes Foster Wright, Decorator</i>	
COTTAGE CHAIRS FOR COUNTRY HOMES.....	22	THE FLOORS, WALLS AND CEILING OF A MODERN KITCHEN.....	40
A HOUSE FOR TWO IN THE SOUTHERN STYLE.....	23	<i>Eva Nagel Wolf</i>	
<i>Julius Gregory, Architect</i>		A BUNGALOW IN THE JAPANESE STYLE.....	42
AN INDOOR ITALIAN GARDEN.....	24	<i>A. D. Reed, Architect</i>	
<i>Ruby Ross Goodnow, Decorator</i>		SEEN IN THE SHOPS.....	43
		THE GARDENER'S CALENDAR.....	44

Copyright, 1918, by Condé Nast & Co., Inc.

Title HOUSE & GARDEN registered in U. S. Patent Office

PUBLISHED MONTHLY BY CONDE NAST & CO., INC., 19 WEST FORTY-FOURTH STREET, NEW YORK. CONDÉ NAST, PRESIDENT; W. E. BECKERLE, TREASURER. EUROPEAN OFFICES: ROLLS HOUSE, BREAMS BLDG., LONDON, E. C.; PHILIPPE ORTIZ, 2 RUE EDWARD VII, PARIS. SUBSCRIPTION: \$3.00 A YEAR IN THE UNITED STATES, COLONIES AND MEXICO; \$3.50 IN CANADA; \$4.00 IN FOREIGN COUNTRIES. SINGLE COPIES, 35 CENTS. ENTERED AS SECOND CLASS MATTER AT THE POST OFFICE AT NEW YORK CITY

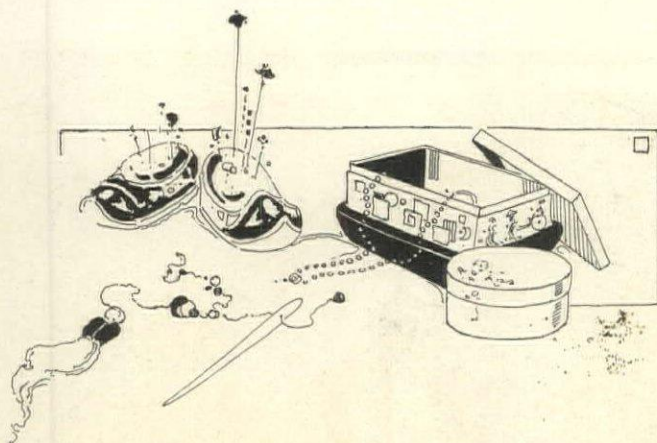


Gillies

## THE THING THAT GOLDSMITH FORGOT

*When Oliver Goldsmith wrote that he loved everything old—old friends, old times, old manners, old books, old wine—he unaccountably forgot to mention old houses. The dwellings and the actual haunts of his old friends must have included among them some of those happy Tudor creations which still remain as beautiful wit-*

*nesses to the vitality, freshness and pride of the village mason and carpenter. It is in the naive spirit of that period that the Residence of Allan S. Lehman, Esq., at Tarrytown, N. Y., has been built. This entrance motive is reminiscent of that time of fine craftsmen and noble residences. John Russell Pope, architect*



## THE BEDROOM OF INDIVIDUALITY

*Three Schemes, With Prices, for a Diversity of Tastes, Means and Sizes of Rooms*

NANCY ASHTON

*All the furniture and accessories mentioned are available in the shops and may be bought through HOUSE & GARDEN Shopping Service.*

THEY knew how to live in the 18th Century. We, with our 20th Century civilization, seem to have forgotten in spite of the advantages of subway, electricity and so on. Their love of luxury and comfort was particularly illustrated in the "petits appartements" consisting of ante-room, salon and bedroom, which were a matter of course in the life of the great lady of that time.

A modern translation of this ideal arrangement would be, it seems to me, a boudoir (which may be as frivolous or severe as the character of its owner indicates), a dressing room and bedroom, with, of course, our one really successful modern luxury—a beautifully equipped bathroom. This plan spells ease indeed, and in the harassing whirlwind of existence today one needs nothing more keenly than just that: comfortable, luxurious ease. One may dress in a warm, cozy room with a crackling fire going, if one be fortunate enough to have a fireplace, than which there is no greater delight.

We must be sure not to underestimate the importance of an harmonious setting. That horrible moment, the beginning of the day, may be faced with a certain amount of philosophy if there be delightful surroundings with sympathetic colors to sustain us. So it must be with no uncertainty that one selects the color scheme which may dominate one's very existence.

### A Bas Brass!

It seems ridiculous to have to mention the brass bed, which should have long since been relegated to the realms of oblivion, where the red plush sofa and the "tapestry davenport" have been reposing this many a day. But despite other proofs of excellent taste,

I still seem to see this particular atrocity obtruding itself, whereas an iron bedstead, which may be painted a good color is in far better taste. Then, if it is a question of economy, there are equally inexpensive wooden beds of

good design, so that there really isn't any excuse for this particular lapse.

### Draping the Bed

There are no end of ways of draping the bed. The French have a great number of delightful canopy designs and hangings with guirlandes, and then there are the simpler but effective English draperies, the Colonial ones being the simplest. Sometimes the bed is placed at right angles to the wall and the drapery arranged at the head; other times, it is placed close to the wall with the canopy in the center and the folds of the fabric falling at the ends. But without draperies of any sort there are many possibilities of bed covers in taffeta or chintz with a ruffle or shaped valance, or a simple ruffled muslin cover which is also very effective.

Paneled or painted walls are in the long run more satisfactory than a wall paper with a design in it. It is all very well to use a paper of this kind in a room which is not in constant use, such as a guest room, but on the whole I think you will find a quiet background more reposeful. For the same reason, I would advise not having too many pictures. This is an absurd warning, as no one will want to give up the one room in the house in which they feel justified in hanging all the family photographs. I could go on endlessly as to the overcrowding of rooms with furniture which is too large for it, but let me rather expatiate on a room which has been a success.

### A Successful Bedroom

A delightful English glazed chintz with a flower design of rose color, blue and mauve on a fawn colored lattice background was the inspiration for its decora-

1 pair of taffeta overcurtains.....	\$65.00
1 pair of georgette crepe draw curtains	18.50
1 pair of net glass curtains.....	8.50
1 chair .....	45.00
1 table .....	55.00
1 day bed and pillows, painted green with chintz covering.....	195.00
1 floor lamp.....	29.50
1 shade .....	49.50
Pictures, each.....	40.00
Scence shades .....	3.75



Hewitt

*Suggestions for a boudoir showing a day bed covered in lattice glazed chintz, next to which have been placed a reading lamp with chiffon shade and a small compact table*

tion. With such fascinating color harmony as the starting point, the result when skilfully handled could not but be successful. All the tones of the chintz which is only used on one screen and a day-bed are repeated in cur-

2 pairs of taffeta overdraperies @ \$65 each.	\$130.00
2 pairs of georgette crepe draw curtains @ \$18.50 each.	37.00
2 pairs of net glass curtains @ \$8.50 each.	17.00
Twin beds, dull mahogany, \$140 each.	280.00
1 pair of antique rose taffeta bed covers @ \$85 each.	170.00
1 night table.	60.00
1 screen of glazed chintz.	36.00
1 writing desk.	130.00
1 stool covered in apple green satin.	37.50
1 sewing table.	68.50
1 satin chair covered in apple green high-lustre satin.	87.00
1 commode.	230.00
1 lamp.	17.00
1 shade, violet chiffon over pink chiffon, trimmed picoté frills.	18.00
1 picture.	37.50
1 mirror over commode.	100.00
Carpet, violet, per square yard.	16.50
2 painted light scone, lyre motif, cream and violet, @ \$35.	70.00
Cylinder shades of pink taffeta edged with folds of violet georgette crepe @ \$3.75 each.	7.50



Hewitt

*The antique rose taffeta curtains with their quaint frills and tie-backs make a delightful background for the dressing table, on which stand Wedgewood lamps with pink taffeta shades edged with silver tissue*

tains, furniture, carpet and lamp shades.

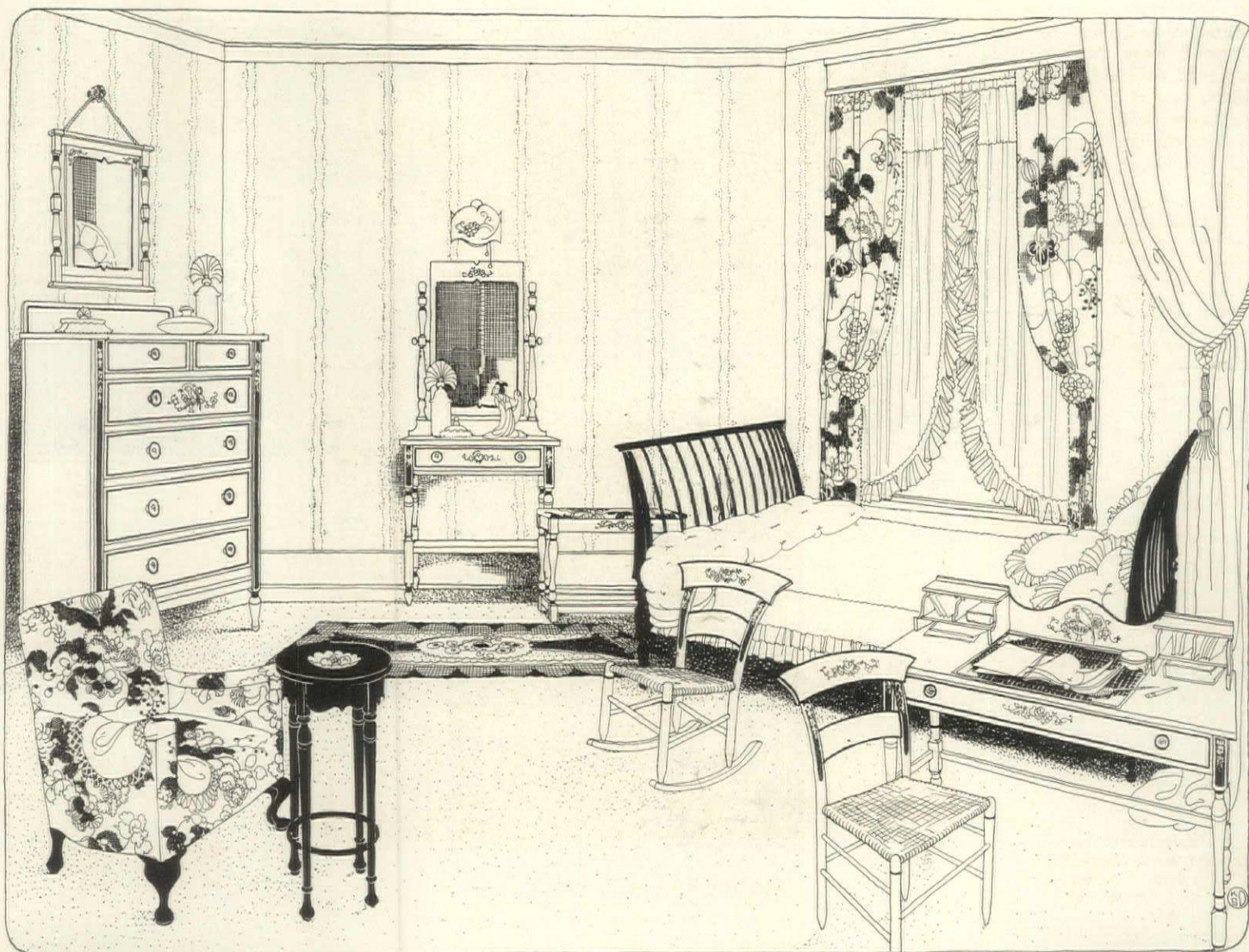
The outer curtains are of the rose colored taffeta made with a valance with an old-fashioned ruffled finish and tie-backs of the taffeta. The glass curtains

3 pairs of taffeta overdraperies, old pink, with ruching edge and tie-backs, @ \$65 a pair.	\$195.00
3 pairs of georgette crepe draw curtains, violet, @ \$18.50 a pair.	55.50
3 pairs of net curtains, cream, @ \$8.50 a pair.	25.50
1 toilet table.	210.00
1 mirror.	37.50
1 stool.	48.00
1 chair painted deep cream, floral medallion in pastel colors.	50.00
1 table, pie-crust edge, dull mahogany.	25.00
2 candlesticks, jasper green, Wedgewood, \$11.25 each.	22.50
2 shades, pink taffeta, edged with shell shirring of silver tissue, \$13.50.	27.00
1 powder jar, Venetian glass.	11.50
2 pale green Venetian glass perfume bottles with flower stoppers, at \$6.50 each.	13.00
1 Ruskin bowl, violet.	10.00
1 cover for toilet table of apple green satin finished with an inch-wide box pleating of violet taffeta.	13.25



Hewitt

*Behind dull mahogany furniture is a pale fawn wall, with antique rose taffeta at windows and for bed covers; a line of mauve in the undercurtains and in the carpet, a vivid spot of apple green on the small satin chair and all the colors brought together in the glazed chintz screen*



The white ruffled curtains and bed cover are in keeping with the simplicity of this little room furnished mainly with furniture painted a deep cream color with a wide band of pale mauve. The bed and little table are in walnut finish and there is a gray chintz with a bold pattern design in mauves and blue with a touch of burnt orange used at the window and on the over-stuffed chair beside the table



An alternate suggestion for chintz for this little room is an all-over flower design in gay tones of blue and rose on a white glazed background. 30", \$1.35 a yard

1 bed, single, in walnut finish.....	\$55.00
1 spring .....	25.50
1 mattress .....	40.50
1 pillow .....	5.00
1 painted dressing stand.....	55.00
1 painted settle .....	21.00
1 chest of drawers.....	110.00
1 wall mirror .....	25.00
1 small table in walnut finish.....	28.00
1 side chair .....	19.00
1 rocker .....	19.00
1 upholstered chair (exclusive of covering material).....	48.00
5 yards of chintz to cover chair, at \$2.40 a yard.....	12.00
1 desk .....	55.00
1 pair of ruffled curtains.....	12.50
1 pair of chintz curtains, including material.....	48.00
1 white ruffled muslin bedspread.....	40.00



This chintz comes in a gray ground, a dull blue or a deep terra cotta; the design, delicate in mauves, blues and green, has a touch of burnt orange. 31", \$2.40

are of cream colored net and then, instead of the usual banal shades, there are delicate mauve crêpe georgette curtains made to draw and shut out the light. The furniture is in dull finish mahogany of excellent design and there are one or two painted pieces used with one chair covered in a vivid apple green satin. The plain paneled walls are painted a deep fawn color and the carpet is a dark shade of mauve. Though this room was planned for dressing room, boudoir and bedroom in one, the suggestions are equally applicable for three separate rooms.

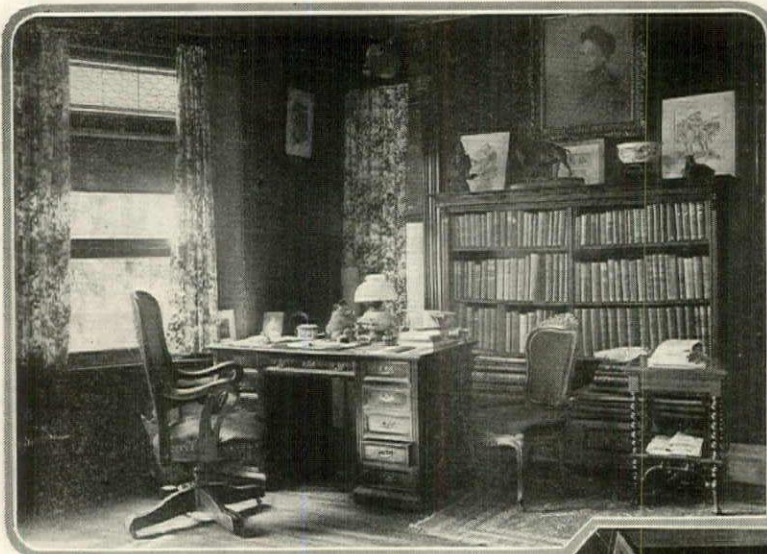
The dressing table placed in its well curtained niche is a study in line and symmetry

in itself. It has been so placed that one may have plenty of light by day and there is also adequate evening light provided by the two small lamps. The treatment of the triple window with a single shaped valance following the line of the architecture is worthy of particular note, as it is the kind of problem which so frequently has to be solved.

There is great dignity and charm in the arrangement of the furniture so that one is given a sense of space and comfort. A well stocked writing table has not been forgotten, nor the essential reading lamp next to the bed and even a screen to cut off annoying draughts, which is such a necessity, has not been overlooked.

Another very much simpler room, but one which I think will meet the requirements of a great many people is carefully planned with a view to both comfort and beauty despite a limited purse. The furniture which may be had in any color desired is of good design and I saw it most effectively painted a very deep cream with quite a wide band of delicate mauve and a small floral design. With most of it done in this fashion, it would be wise to have one or two pieces in the natural walnut finish, such as the bed and the little table shown in the illustration.

A very delightful chintz, with a gray ground (Continued on page 52)



*The reception room has seen meetings between the leading figures of the world. One cannot but feel that here a man is surely a hero to his own chairs*

*Water buffalo, eland, a big fireplace flanked by elephant tusks, a service flag with three blue stars and one of gold—a man's hall in every detail*

*Naturally one expects to find trophies of countless days afield. Game heads on the walls, bear and zebra skins underfoot, these are characteristic*



*The personality of the owner is everywhere apparent. Love of books, of out of doors, of action—the record of a strenuous life along this wall of the library*



## INSIDE *the* HOME of THEODORE ROOSEVELT

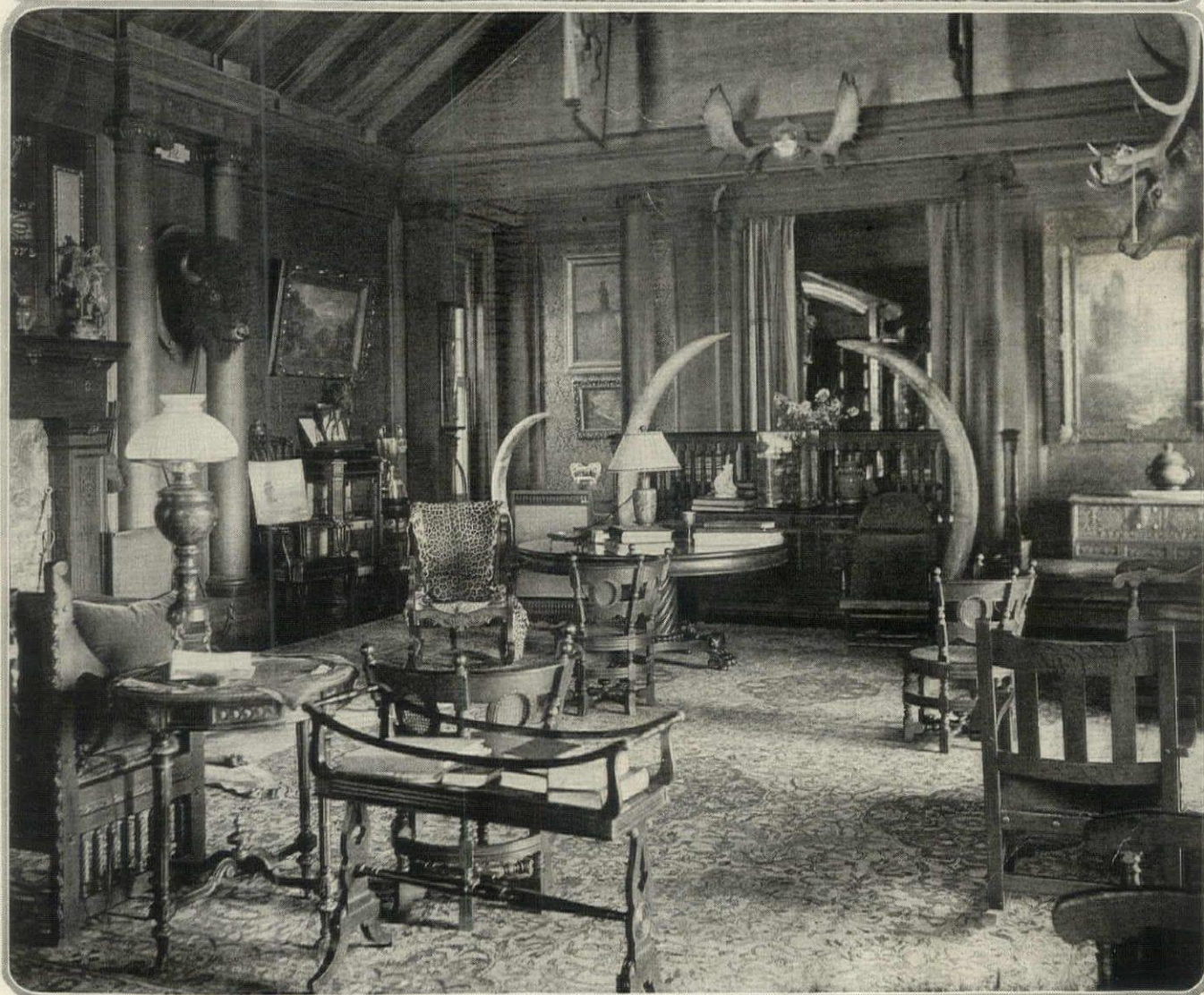
OYSTER BAY,  
NEW YORK

Photographs © by Paul Thompson





*Africa and America meet around the trophy room hearth. The bison heads flanking the mantel and the lion skin on the floor suggest two of Colonel Roosevelt's best known books*



*A more general view of the trophy room discloses in marked degree the virility of the whole house. Here is nothing fragile, nothing which does not stimulate by its very character*

# CHAIRS AS MEMBERS OF THE HOUSEHOLD

**F**UNNY things, chairs!

Sticks of wood, turned and carved. A bit of upholstery. A panel of cane.

You see them in the shops, row after row of them, the fat, the slim, the gaudy and the neat, waiting proud and aloof like expectant servants in an intelligence office.

You go down the line inspecting them casually, while a salesman murmurs catchwords about their periods. Eventually you come to one that takes your fancy. Yes, that might look well in your room. The salesman extols the merits of its upholstery and swears on his immortal soul that it is pure mahogany—as pure as ever came out of Brazil—and not mahoganized birch. Forthwith you exchange cash of the realm for the bundle of wood and hank of tufted hair, and go on your way satisfied that you have made a good purchase.

Sheer rubbish! A chair isn't a thing, it's a personality.

**T**HERE are two ways of looking at a chair or a table or any piece of furniture: you may consider it a mere decorative objective, or something that plays an active rôle in your life—a member of your household.

By itself a chair may be simply so much wood upon which a craftsman has spent his energies and artistry. But once you think of a chair in respect to men and women who sit in it, or a table in respect to those who gather about it, the inanimate becomes suddenly alive. It is clothed with personality. It is real and vital. It will mean very much in your home because it means very much in your life.

A poet in *The Spectator* once put this thought into a verse—

I give a loving glance as I go  
To three brass pots on a shelf in a row,  
To my grandfather's grandfather's loving cup  
And a bandy-leg chair I once picked up.  
And I can't for the life of me make you see  
Just why these things are a part of me.

It follows then, that the way to buy furniture is not to choose it merely for the beauty of the workmanship or the wood or the upholstery—all important things—but first, for its adaptability to the sort of life you lead and the sort of person you are.

Choosing a chair or any piece of furniture is not unlike choosing a friend. You require sincere craftsmanship, which connotes good materials; beauty of line and color, which will be a pleasure to the eye; and strength with which to stand the wear and tear of everyday use. Granted these three, you will soon become accustomed to it, and its presence will have a great deal to do with your feeling about home.

For a home is more than furniture and people; it is a place where people appreciate furniture and furniture, in turn, would seem to appreciate people. A place where there is a camaraderie between the animate and inanimate, where the things that surround you are a part of you.

It isn't merely marital bliss and well-behaved children that make a home of a house. Furniture plays a big part. The furniture in a house very seriously influences your desire to live there. Although many people are not aware of it, the fact is that bad furniture can get on one's nerves and make home an unpleasant place. It has as evil an effect as bad drains and drink, and is far more insidious. When our legislative fathers shall have finished with drink as a home-wrecker, they might well turn their attention to bad furniture. Possibly the average citizen will anticipate them by learning what good furniture is and can mean to him and by exercising discrimination in its selection and arrangement.

**O**N this page we are not concerned with what constitutes a good piece of furniture; we are concerned with two prejudices: Grand Rapids and grandfather.

In some minds the name Grand Rapids is anathema. Nothing good can come out of that town. If they want to say that a piece of furniture is bad, they call it after the name of the well-known Michigan city.

Now Grand Rapids is more than a place; it is a principle, an ideal. Like everything else human, it makes mistakes, it falls far below its ideal and at times would seem to flout its principle. But taking it by and large, Grand Rapids lives up to some mighty high ideals. It makes good furniture. It makes livable furniture. It makes a great deal of the furniture that dealers say is their own. Years of study, the skill of able craftsmen, the dreams of patient designers have been combined to produce lines of furniture of which the American people can be proud.

Personally, I would rather sit in a comfortable Grand Rapids antique reproduction than in its uncertain original. And as the years pass it will come to mean just as much to me as would any antique with a pedigree. Not that I distrust antiques. They are around me by the dozen—only I will not permit myself to take the blind reactionary view that age necessarily makes a piece of furniture good or that the imported piece is always to be held in esteem.

What has been said of Grand Rapids can also be said of Boston and Jamestown, N. Y. Our American manufacturers are awake to the necessity of making well-designed, well-built furniture. They employ workmen of the highest skill. Their designers come from many lands. They produce in abundance because the market is large. The American buying public—and it buys considerably over \$200,000,000 worth of furniture a year—reciprocates in its appreciation of these patient labors. For the line of good taste is going up steadily and each year sees more people learning the lesson that good furniture helps to make a good home.

**T**HE other prejudice is grandfather and the things that belonged to him.

Among the criticisms leveled at the current interest in decorating is the fact that it is no respecter of sentiment. It would seem to be given to fads, to change its entire viewpoint every few years. What was howled at in exhibitions of bad taste a few years back has been revived and now enjoys popularity.

There is just one flaw in this criticism. It is true that styles in furniture change—just as they change in clothes. It is true that modern decoration has little regard for sentiment—because it knows that most sentiment is mere sentimentality. It is also true that it has revived objects and usages that a few years back were laughed at, but—here is the flaw—it does not revive everything. It revives what was good in the past.

Modern decoration is pragmatic. It takes the good from the past and embodies it in the present. It lifts the tie-backs from the Victorian curtain and puts them on curtains in modern homes. But it does not revive the Rogers group!

This is where grandfather enters the controversy. Because a thing belonged to an ancient and honorable member of the family, because it was beloved by him, does not necessarily make it livable or the sort of furniture with which to surround a rising generation. If it is good, then preserve it. If it is bad, irrepressibly bad, then have done with it. You do not insist on wearing your grandmother's dress simply because it was your grandmother's. Why then insist on keeping grandfather's furniture around simply because it was his? What you do with the dress is to save the old lace. What you should do with the furniture is to save what is good.

## THE ROAD

My way of life is a winding road,  
A road that wanders, yet turns not back,  
Where one should go with as light a load  
As well may be in a traveler's pack;

A road that rambles through march and wood,  
Meadow and waste, to the cloudy end;  
But, smooth or rugged, I find it good,  
For something's always around the bend.

There may be storms in the bleak defiles,  
But oh, the calm of the valley's breast!  
There may be toil on the upward miles,  
But oh, the joy of the mountain-crest!

And here's a thistle and there's a rose  
And next—whatever the road may send;  
For onward ribbons the way I chose,  
With something always around the bend.

Then come and travel my road with me  
Through windy passes or waves of flowers.  
Though long and weary the march may be,  
The rover's blessing shall still be ours:

"A noonday halt at a crystal well,  
A word and smile with a passing friend,  
A song to sing and a tale to tell,  
And something coming around the bend!"

—ARTHUR GUITERMAN.



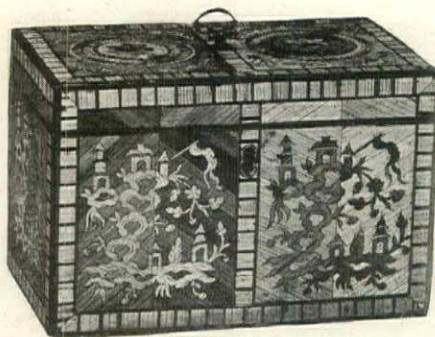


Gillies

## THE FORECOURT OF AN ARTIST'S HOME

*A remarkable example of spontaneous architecture can be found in "Tamaracks", home of Franklin Colby, the artist, at Andover, N. J. The owner was his own designer, and the ensemble is pleasingly successful. Quite the most charming detail is found in the forecourt fountain, an Italian basin built up*

*around antique pieces brought from Italy—intertwined Cupids supporting a top basin which is surmounted by another winged Cupid in bronze. Brick walks surround the fountain and grass plots and borders of flowers. Water grass growing in the basin gives the fountain a note of unusual interest in formal work*



Straw marqueterie tea caddy after the Chinese manner, probably made by a French prisoner of war during the late Napoleonic period

## OBJECTS of ART MADE by PRISONERS of WAR

*A New Collecting By-path That Peace May Now Open Up  
to the Rider of Unusual Hobbies*

GARDNER TEALL

IN traveling to the Adriatic coast some years ago I stopped for several days in a little Italian town not far from Ancona. I suppose few visitors ever alighted there, at least that is the impression I got from the profuse welcome accorded me at the primitive *albergo* where I put up. Just why even the slow creeping trains of the Marche ever bothered to stop here at all I have yet to determine. With myself I seem to have established a precedent. No errand other than that of the spirit took me there. It all happened because, when journeying eastward, I had asked a fellow-traveler what there was of interest in this town, and then, why the train made so short a stop.

"No one ever gets out here," he explained, "there is nothing to see."

From that moment my curiosity was aroused, for experience has taught me that the most interesting places are those which most people find uninteresting.

### A Medieval Hostelry

One of the things I found in this little town will, perhaps, dear reader, interest you, and so I will make mention of it as introduction to my subject. The room to which I was assigned by my host of the inn was, I have reason to believe, the *chambre de luxe* of the countryside. The high beamed ceiling was painted much after the manner of the great ceiling of the Florentine church of San Miniato al Monte, although I saw nothing of it all by the flickering candle which lighted my arrival in the midst of this medieval hostelry. In the morning a burst of golden sunlight awakened me and in through the windows was wafted the fragrance of the grape-flowers in blossom outside. My sleepy eyes followed the walls around and then opened wide on beholding a quaintly framed canvas of beautiful freshness, the picture of a group of saints.

Jumping out of bed and going over to inspect the painting I observed on an old marqueterie *secretaire* which stood just below it an array of curious, golden-hued objects. On closer examination I found some to be boxes, some jewel-caskets, others yarn containers, while needle-cases, frames, book-covers and the like completed this odd assemblage



Portrait of Napoleon, the work of a French prisoner, done a *Piqure d'Epingle*—paper pricked with various sized needles

of curious antiques. Then I discovered that these things were all examples of straw marqueterie, but finer, any one of them, than pieces of the sort that ever before had happened to come to my attention.

### The Landlord Who Collected

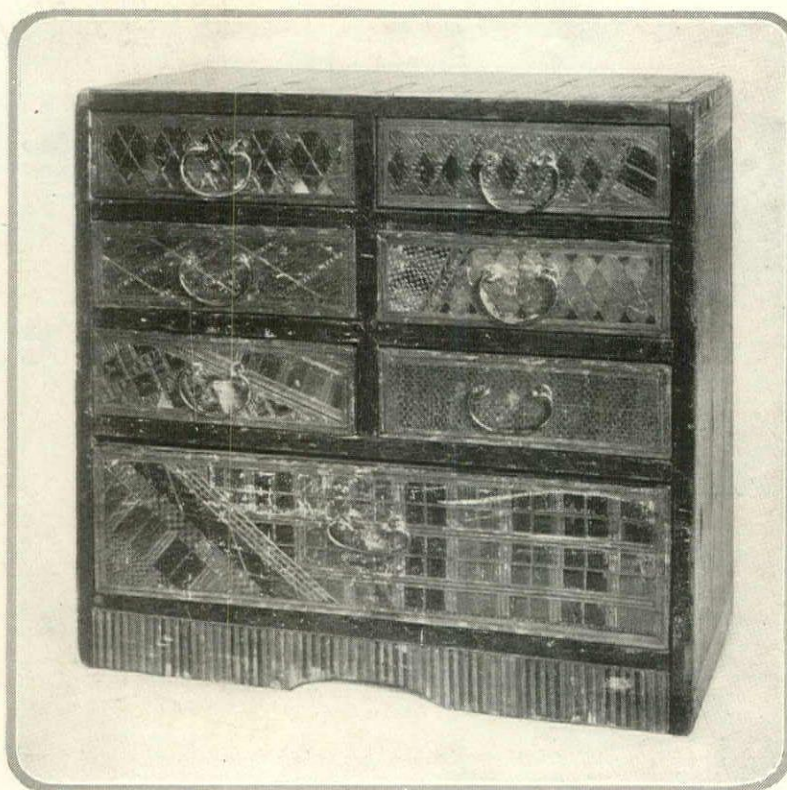
I suppose being a collector makes one a discoverer. At any rate a discovery it was, and I asked myself how on earth these things happened to be here. That morning my host explained.

"All these things," said he, "I have been collecting as a hobby for years, things made by prisoners of war, interesting and worth preserving. The inlaid straw things are but part of what I have,—ivories, carved cocoanuts, jewelry, paper models, embroideries, and so on, all made by prisoners of war, mostly in Italy, I presume, as I have picked them up here in my own country in traveling around. I would not part with them for the world!"

This declaration dashed my hopes to the ground, but one can forgive much in a landlord who collects things more spiritual than rent, and a landlord in Italy who "travels around" also commands one's respect for his ability to be so independent. That is why I listened instead of bargained, and in that morning I learned many interesting things about my host's unusual collection. Perhaps there were few kindred collecting souls in the neighborhood who deigned to listen as sympathetically as I did or who made no effort to conceal an enthusiasm which these things awakened within me. At any rate the amiable inn-keeper who would not part with his things for the world proved finally willing to part with a few of them for considerably less than a hemisphere, which gave me a chance to weave tales of my own in the years that were to follow.

### One of Hodgkin's Hobbies

I remember telling the late John Eliot Hodgkin, F. S. A., that renowned antiquarian whom I met in London, of my adventure. "Ah," said he, "do you know that happens to be one of my chief hobbies, and that I am collecting those very same sorts of straw marqueterie things? I am planning to write a monograph



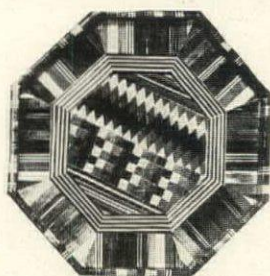
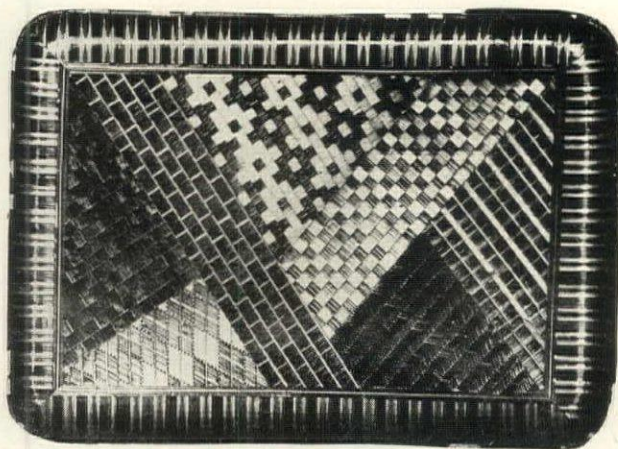
A Japanese cabinet of straw work. Such pieces found their way to Europe and inspired the work of French and Italian prisoners

about it." Unfortunately the good gentleman did not live to carry out his intention. Later I conceived the notion of writing an article about straw marqueterie and I thought it would lend interest to it to include illustrations of pieces in the Hodgkin collection. However, my intention was, for the time, blighted on receiving a reply to my request which expressed a hope that I would leave the field completely clear for his projected monograph, appending the suggestion that he would be much troubled if I did not. To be amiable is not always a collector's privilege, but in this instance I embraced mine and hastened to assure the dean of antiquarians that I withdrew from competition with his inexhaustible plans for writing about everything on the face of the earth.

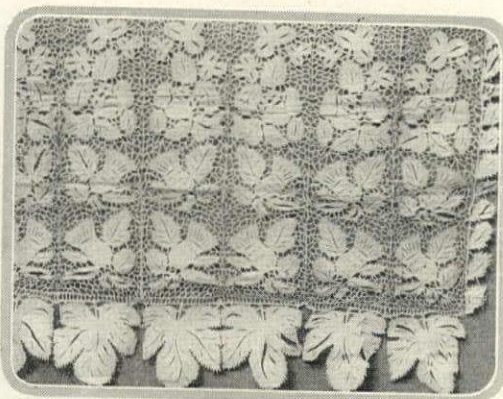
Now that he is no more, what is said of straw marqueterie and objects of art made by prisoners of war cannot challenge hostility in a spirit whose eagerness was often misjudged, whereas it ought to have been measured, as I measured it, by its extraordinary capacity as a genius among collectors who ought to have been given the first chance to tell all he knew before others took a hand at telling it. His interesting volumes under the title of *Rariora* are, unfortunately, out of print. In one of these he did reproduce some of the specimens of straw marqueterie in his own extensive collection, and as I am not privileged to reproduce these here, I will refer the reader who wishes further to interest himself in the subject, to the pages of those erudite tomes which he may be fortunate enough to find on the shelves of some of the more important art libraries in America.

#### The Variety of Prison Wares

From times immemorial, I suppose, war prisoners who have not been enslaved by their captors but have been treated without barbarity have sought to enlighten their tedium by various sorts of handicraft, exerting to the utmost their ingenuity in the matter of tools and materials. To-day the subject is one of immediate interest to us. Already have art objects made by prisoners of war interned in Holland and in Switzerland reached us. In time they will come to be as treasured as the antiques made by



Both the above trays are 19th Century Japanese straw marqueterie. Vari-colored straws are glued in a design on a wooden base



Cut paper has always been a favorite diversion of war prisoners

18th Century straw marqueterie ball made by Italian prisoners

Straw marqueterie basket made by a French prisoner of war long ago



the prisoners of war of the Napoleonic period and of earlier times. To catalogue the variety of such things would require page after page. Naturally nearly all such objects are "handy" in size and one does not look for particularly large specimens of war prisoners' art work. One begins to realize, after visiting the convalescents' ward of a military hospital, what a blessing to the soldier some knowledge of an art handicraft may be. I have seen several marvelous things whittled out of wood by prisoners of war, bone carvings, beadwork, jewelry that indicate the godsend the work must be to the soldier prisoner detained in the enemy's camp. But of all these objects I know of none that are more beautiful than those of straw marqueterie.

I do not know where the art originated. Mr. Hodgkin confessed to a like hiatus in his knowledge of the subject. However, I have no doubt but that artistic straw inlaying was practiced in the Orient at a very early date. Thence it may have been brought into Europe. I feel sure that it was known and practiced during the period of the Renaissance in Italy, and I consider the old Italian examples of this craft to be the earliest European ones.

#### Straw Marqueterie

This early Italian straw marqueterie is distinguished by its rich golden and golden browns of various shades, suggesting the richness of Venetian pictures. The objects to be covered by the artist in straw were of various materials, such as wood, paper, papier-mâché, cloth and occasionally glass, metal or bone. The design, pattern or picture was worked out by pasting filaments and little sections of straw (stained to various colors) on the surfaces of the objects to be covered, and then varnished. The minuteness of some of this straw work is extraordinary. It would seem to have necessitated the use of a glass of high magnifying power as well as to have required almost superhuman patience and ingenuity to put it together. Moreover, these early pieces in straw marqueterie were so faithfully fabricated that they have come down to us in excellent condition.

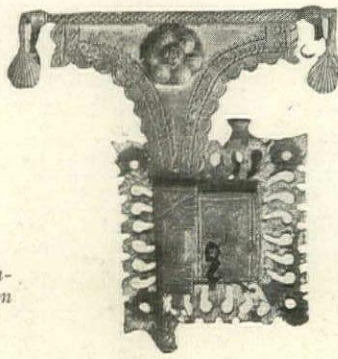
I imagine the French learned the art of straw marqueterie from their  
(Continued on page 46)



A straw marqueterie box made by an 18th Century French prisoner of war. The details of color and line in the flowers must have required infinite patience



An elaborate miniature coffer in straw marqueterie done in the early 19th Century by a French prisoner of war. The design is worked out in soft colors

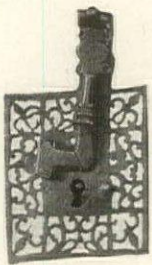


*A pierced and engraved mount from a Spanish chest*

## THE RÔLE OF FURNITURE HARDWARE

*By These Mounts Progress Can Be Traced Through the Decorative Periods in France, England, Italy and Spain*

H. D. EBERLEIN and ABBOT McCLURE



*A Spanish chest lock*

**F**URNITURE mounts play a double rôle; they are both utilitarian and decorative. They are the indispensable hardware of furniture. At the same time, they are what might fitly be called its jewelry.

Whether they be considered in their utilitarian or in their purely decorative capacity, a knowledge of mounts is essential to a thorough understanding of furniture. The subject

constitutes one of the smaller refinements of mobiliary art, it is true; nevertheless the mounts produce a very material part of furniture's charm which is quite out of proportion to the amount of space they occupy.

### Mounts and Their Materials

The general term mounts includes hinges, locks and bolts, key-hole plates or escutcheons, knobs, handles or pulls, backplates, straps or bands, corner or angle-pieces, re-enforcings, gallery rails or frets, pilaster capitals and neckings, bases and metal feet, nail-heads, studding, finials, ornamental plates, Empire appliques, and any other metal embellishments (except metal inlay) that designers and cabinet makers may have resorted to from time to time.

The materials of which mounts have commonly been made are iron, brass, bronze, ormolu (an alloy of copper and zinc, with sometimes an addition of tin, much used by 18th Century French ebenistes), bone or ivory, wood, and, in the early 19th Century, glass.

With this latitude of possible applications and this range of materials, all susceptible of a wide diversity of manipulation in process and design, it is easy to understand how the course of evolution followed not only the trend of the great successive styles—Renaissance, Baroque, Rococo, and Neo-Classical—but also produced many subsidiary phases peculiar to certain localities.

During the period of Renaissance design in English furniture, that is, up to about the middle of the 17th Century, the mounts were a comparatively inconspicuous feature and were utilitarian in function. Turned wooden knobs

of the plainest design often answered as drawer and door pulls. Chests, cupboards and cabinets in general had plain iron drop or loop handles, comparatively small in size and usually with little or no ornamentation. Hinges were either concealed or were apt to be plain iron straps. Escutcheons and keyhole plates were small and of simple pattern or were altogether lacking. Most of the furniture was so profusely carved that the effect of ornate mounts would have proved redundant and been lost.

In France, up to the latter part of the 16th Century, much the same general condition prevailed. A great deal of the furniture was richly carved, for one thing, and, besides that, artisans were so occupied with the exuberance of deco-

rative craftsmanship in so many other directions that relatively little effort was expended on the elaboration of mounts. In Renaissance Italy, also, the mounts were, for the most part, of quite secondary importance. Outside of a few simple brass knobs on cupboards and cabinets, and the brass studding occasionally used to embellish credenze or the underframing of tables, the only metal mounts were the plainest of iron drops or loops. Other than these, knobs and pulls were of turned wood.

### In Spain and Portugal

Spain—we may include Portugal with Spain—was the only country where mounts played a really conspicuous part in the Renaissance period. Iron locks, lockplates, corner or angle-pieces and bandings, hinges, handles and pulls, were beautifully engraved, chased, fretted, and punched and, in addition, were often gilded. These elaborate iron mounts were chiefly used on the exteriors of the *vargueño* cabinets or kindred pieces of furniture and to some extent also on chests. The plain exteriors of the walnut *vargueño* cabinets, for the most part devoid of carving or moldings, made an excellent foil for the intricate metal work, ensuring a striking contrast in color, material and design. The contrast was often still further enhanced by underlying the large fretted mounts with velvet, usually of a rich red.

Moulded brass finials were often used to surmount the backposts of chairs and brass-headed nails or chat-tones of many different kinds, some of them punched, hammered, engraved or fretted, were used to fasten on the leather or velvet back and seat coverings and, at the same time, to perform an important decorative function. Brass studdings and fretted band pieces were also occasionally used on cabinet work. The *vargueño* cabinet, and the closely allied *papelera* with its many little drawers, may be considered the crowning achievements of Spanish cabinetwork. The drawer fronts of these pieces were frequently enriched with bone inlay which was still further enhanced by the addition of color, gilding and engraving, the incised design being filled in with black or vermillion pigment. The pulls or knobs of these drawers were often of the same



*The fretted back and keyhole plates play a distinctive decorative rôle in the ensemble of this mahogany block-front bureau bookcase. Canfield collection*

engraved and colored bone. Otherwise they were of iron, or of iron gilt, in the form of cockle-shells, mulberries, drops or the like.

### The Baroque Period

With the advent of Baroque influence in furniture design (1600-1735) there came an appreciable change in the character of mounts.

In England from the time of the Restoration onward, the prevailing surface treatment of cabinetwork was flat, no matter how much that flat surface might be enriched and diversified in color and pattern by marqueterie, inlay or veneer, which were without relief, or by lacquer, where the relief was negligible. Consequently, both the need and the propriety became apparent of mounts more conspicuous and more intricate than had hitherto been in use with highly carved surfaces. At the same time, the nature of the materials used in cabinetwork and the method of their treatment called for more brilliancy in the mounts and a nicer degree of finish in their execution.

Brass, therefore, quite naturally became the favorite material and was fretted, chased, and engraved, as well as punched, cast and molded. Bone and ivory were often used for keyhole facings and bone, ivory and wood frequently served as pulls. Not seldom did it

happen that iron mounts on old pieces of furniture were replaced by the new and more fashionable brass mounts. The brass of this period differed from the metal used later in the 18th Century, in chemical composition; it was of a lighter yellow color and more ductile so that it lent itself more readily to chasing, engraving and other processes.

### Backplates and Pulls

In the earlier part of the Baroque period of influence drop pulls were generally either flat or hollow in the back, and were plain, molded, embossed, or engraved, as were also the rosettes or small circular plates from which they depended. The engraved and modeled or embossed mounts, especially escutcheons or keyhole plates and the plates for drop pulls, exhibited compact designs of scrolls, fruit, flowers, foliage, cherubs' heads and the like. Late in the 17th Century bail pulls, with or without backplates, began to take the place of drop pulls and fairly early in the 18th Century drop pulls went quite out of fashion. The early backplates were often engraved or chased with minute designs of flowers, fruit, foliage and scrolls; so also, sometimes, were the contemporary keyhole plates. More frequently, however, backplates and escutcheons were decoratively shaped in sil-

(Continued on page 46)



Baroque influence is seen in the engraved brass keyhole plate and brass drop pulls of this Queen Anne secretaire



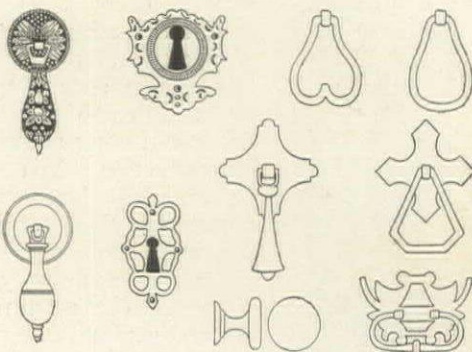
Shaped keyhole plates are a distinguishing feature of this mahogany block-front chest of drawers. The style is Baroque in effect



An Empire jardiniere, showing the decorative brass mounts



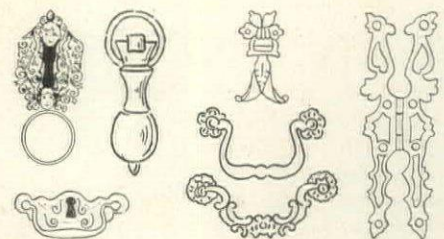
Neo-Classical influence is shown in the oval back plates of the drawer pulls on this serpentine front chest of drawers



Jacobean mounts were not conspicuous, but the designs, as shown by this group, have individuality. Keyhole escutcheons of either iron or brass were either modest or lacking. In later Jacobean times we find the brass escutcheons more gracefully shaped and chased and fretted. Drawer handles were simple knobs at first, drop loops being introduced later. Hinges were neither conspicuous nor elaborate



Sheraton mounts were much like those used on Hepplewhite furniture. This is a Sheraton group



Characteristic metal mounts of the William and Mary Period, showing the drop handles, keyplates, and an elaborate hinge



Characteristic delicacy and classicism of design are found in the Adam metal mounts, as seen in this key-plate and two decorative drawer pulls

# PREPAREDNESS AND THIS YEAR'S KITCHEN GARDEN

*Plans and Preliminary Work for the Home Garden of 100% Utility—Necessary Space for Specified Yields—Early Seed Shopping, Keeping Records, and Other Essential Details*

WILLIAM C. McCOLLOM

IN some ways gardening is but little different from other lines of endeavor; it pyramids rapidly upon its own successes, but fails even more quickly when adversity or poor accomplishment turns the balance the other way.

That is one reason why we should plan our gardens with care. Mrs. Jones' garden may be ideal for Mrs. Jones' requirements, but you and I must plan for our own individual needs. We may beg, borrow or steal considerable knowledge from the experiences of others, but the first and most important work for us is to get something that fits our requirements. A garden too large never succeeds, while a garden too small is very disappointing. It must be admitted, however, that a small garden well managed is much to be preferred to a large one where carelessness and indifference prevail.

## Advance Planning

Plan ahead, order ahead, work and harvest ahead. No really good gardens are the result of an overnight inspiration, even though many magazine articles on the subject would have you believe otherwise. Who for one moment thought when those gray-clad hordes swept through Belgium and northern France in the late summer of 1914 that the preparation for the drive dated back only to the killing of the Crown Prince of Austria on June 28th? Its failure can be attributed only to attempting the impossible; and the same is true of gardening.

How large a garden must you have?

As a basis for our figures we will take a family of five, a good average American household. What would be a reasonable allowance for a family of this size based on yearly consumption? A garden is not only a summer visitor; if properly planned and managed there is not a day in the entire year when good, wholesome vegetables are not available for your table.

Potatoes are a staple crop. The average production of the United States prior to the war was about 300,000,000 bushels. This would mean approximately three bushels for every person in the country, or fifteen bushels for our family of five. How much ground does it take to produce fifteen bushels of potatoes? The average production is in the neighborhood of 100 bushels per acre, though in home gardens close planting and intensive cultivation should give us a yield of 200 bushels, or about one pound of potatoes to every foot of drill. This would mean 900' of drill, or a space about 45'x50'. This figure is very elastic,



*Small carrots keep best in jars; the larger ones require more cooking*

as favorable growing conditions will reduce the area required to grow the necessary fifteen bushels, and poor conditions mean reduced yield and more space to produce a given amount.

Other garden crops can be figured on a similar basis. One row of bush beans 50' long should produce about 5,000 pods. This is based on average yields rather than bumper crops. About fifty beans will fill a pint measure; therefore a row of 50' will supply us with one hundred meals of one pint, or half that number of quarts. Beans must be used while fresh, or canned for future use. It is evident, then, that when planning our garden we must take into consideration the productive value of the various crops. In the February number this matter will be taken up more in detail.

If properly managed a garden 50' square should produce all the vegetables that our standard family could consume. That means one or more vegetables for every day of the year, in summer fresh from the ground and in winter via the pantry shelf route. This is by no means a theory, but a simple problem in mathematics. Your garden is usually over in late September; it will be seven long months before it will again be producing. Consequently, we should have stored on the pantry shelves when snow flies not less than 225 cans of our summer product.

Potatoes, of course, were not included in our 50' garden. Additional space will be required for them, and as most small gardens are lacking in area these vegetables are usually purchased for the winter. All other forms of root crops, however, were included in our garden, and while it is always a good practice to can the surplus of these crops it is also advisable to make a special sowing of some of them in late summer for the express purpose of storing them for the winter.

## An Orderly Plan Essential

Start in gardening with a cool determination to have a good garden. Run it on a budget system the same as enterprising business men adopt. Make a small sketch plan of your garden and see if you cannot arrange the crops advantageously; see that the tall crops do not shade the smaller ones; have the rows run north and south if possible; make the space more attractive by the addition of flowers, fruits and other means of ornamentation. You will be surprised how much more productive your garden will prove simply because it does arrest your interest. The much frequented garden is the producer; the hidden garden behind the neglected hedge, which is more of an incident than a definite purpose, is always a failure. Ten dollars spent in the improvement of the surroundings will give



*The pantry shelf route to midwinter vegetables calls for enough planting to yield abundantly*



*Mental attitude and garden success are closely related. The work should be pleasure, not drudgery*



*A space measuring forty-five by fifty feet ought to yield fifteen bushels of potatoes. Gardening costume by Best*



*Plan your garden liberally. Make it a garden of plenty—canning will take care of any surplus*

*The kitchen garden is a business proposition. Records should be kept of cost, yield, etc.*

you twenty dollars in increased yield, because of the personal pride that unconsciously leads us up to higher standards. So make your garden a glad some spot where you can take your friends with some degree of pride.

The old English estates which are today so beautiful with plant life reflect the interest in economic gardening. Their vegetable gardens were always featured; brick walls with their covering of choice fruits, hedges that were the acme of perfection, flower borders that were noticeable because of their completeness, plantings of all kinds that were selected by reason of their suitability. That is the proper method whereby to accomplish any project; start out with a definite purpose and see it through.

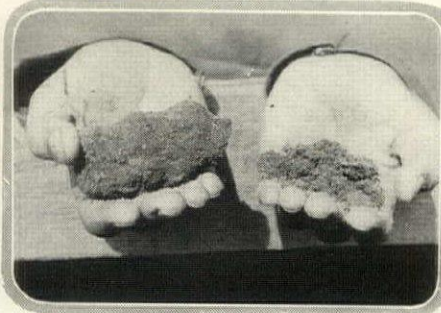
#### Selecting the Site

Far too little consideration is given the selection of site for the family garden. The usual procedure is to choose a place for the roses, then for a few fruit trees, then for the chickens and various other heirlooms of the suburbanite. What is left, if any, is "our garden". Soil conditions and drainage are not given even a passing thought. Shade, too, is often overlooked; why, we never gave those large trees a thought, because they had no leaves when we laid out our garden! Or, after the garden was well established too close to our south boundary line, that grouchy neighbor erected his garage so that it shades our rows.

Conditions of all kinds which have a direct bearing on the utility of the garden should be studied carefully when selecting a site. Keep far enough from your south line so that you can be unconcerned with the developments of your neighbor. If you have the necessary latitude take a spade and go over your premises carefully testing the soil. Dig down to determine where is the greatest depth of top soil.



*On the left, soil too light; at the right, too heavy. See text of this article for details*



*The texture of this soil is good. It is sufficiently cohesive, yet crumbles under pressure*

Best is a spot where the sub-soil is open and porous. Avoid sites where the underneath strata is a heavy, impregnable hardpan. If there are grades to consider do not locate your garden at the lowest point, for, while water is very necessary to the health of plants, an excess of it is an evil that cannot be overcome without considerable expense. Ground that slopes gently to the south is ideal.

After you have selected the ground, make the garden one of the features of your place. Plan your grounds with the garden as the pivot.

#### Soil Tests

Plants do not exist upon the soil itself, but upon the soluble elements that are retained in it. These elements must be properly balanced for the garden to be productive; an excess or deficit of certain chemical parts is undesirable. It is for this reason that we feed the soil, placing therein elements that are particularly lacking. In every case these must be soluble to be of any value in the creation of growth. All soils contain a certain amount of natural fertility that can be made available for the plants by deep and constant working which admits the air to the lower strata.

The texture of the soil has an important bearing on its productiveness; soils that are very heavy and will not produce satisfactorily contain an excess of water but do not admit enough air to neutralize the chemicals. The reason for this is that the soil particles are exceedingly small and lie so compactly as to exclude air. Light, sandy soils contain abundance of air but do not retain water, by virtue of the soil particles being larger.

A simple test can be made to determine the soil texture by taking a small quantity and squeezing it in the hand. It should, if properly balanced, remain a perfect mold of the

*(Continued on page 50)*



*A fifty-foot row of beans will produce 100 pints if the soil is right and conditions favorable. With bush beans this means 5,000 pods*



A view of the right end gable, with the garden wall in the foreground. The interesting feature of this detail is the fenestration, the beautiful effect gotten by the restrained use of windows in the broad, rough wall surface



(Right) A porch detail of the arches and the simple casement windows. Beyond, in the porch wall, has been set an elaborately carved fountain with a semi-circular pool at its foot around which are grouped potted flowers



An unusual group of supporting columns and beams has been used in the hallway. Of the three columns, the end ones support the floor immediately above which the third continues on as a support to the roof. The stairs and interior finish are cement

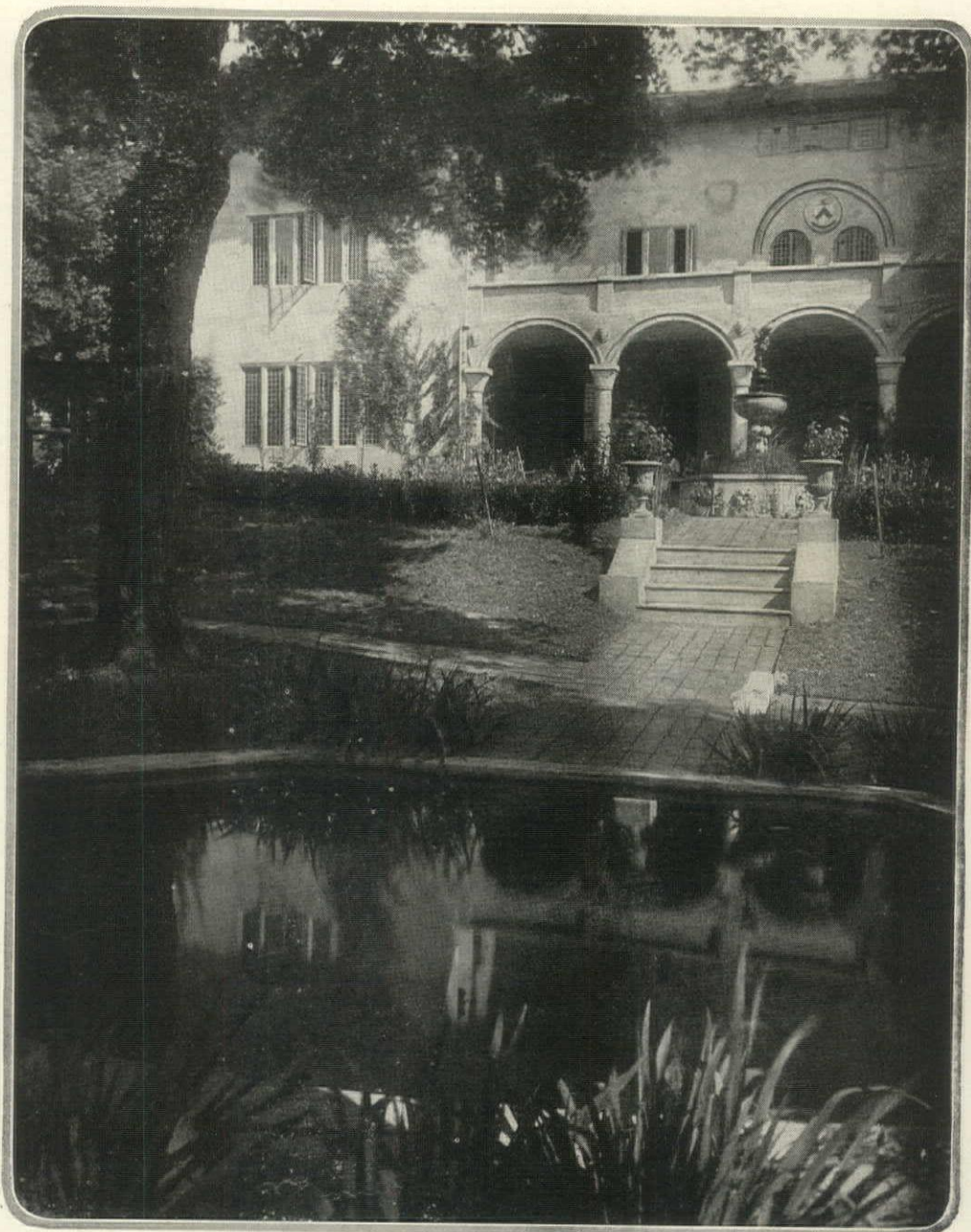
From the general view it will be noticed that while the house is symmetrical, symmetry has not been imposed upon it. There is the saving grace of interesting details. Mr. Colby, who is a well-known artist, is responsible for the designing of the house



"THE TAMARACKS,"  
HOME OF FRANKLIN  
COLBY, Esq.

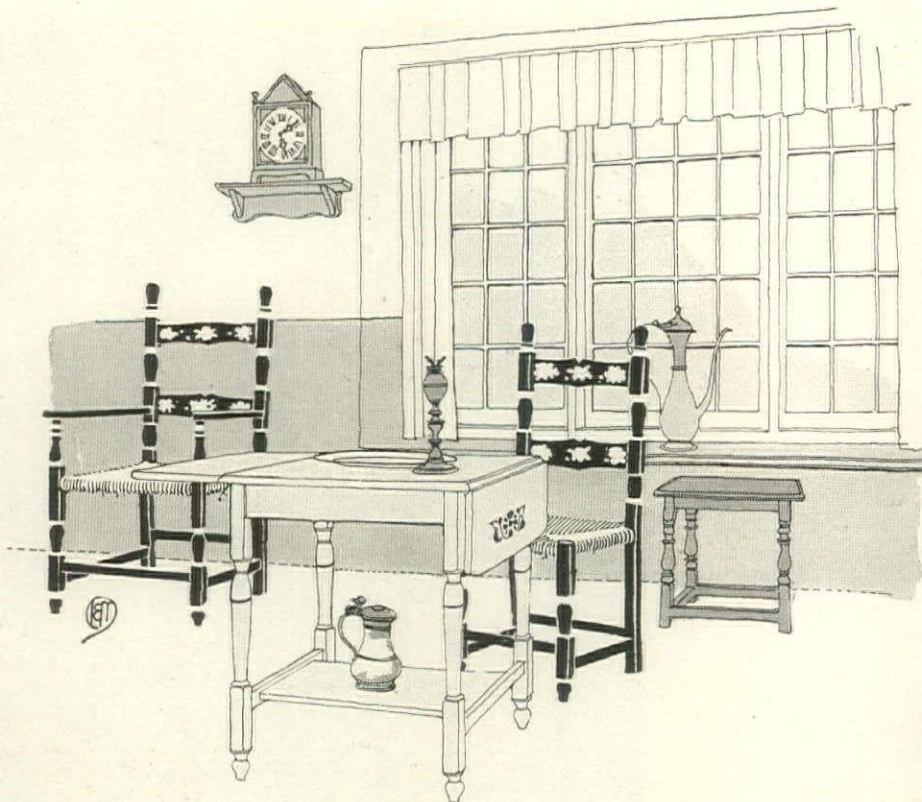
ANDOVER,  
NEW JERSEY

*Directly in front of the house is a little garden enclosed by a low hedge. Its focal point is an octagonal fountain, from which rises a basin crowned with a flying Cupid. From this, steps lead down on to a bricked path that terminates in a pool. It appears like a great distance, and yet so near is the pool to the house that it can mirror the arched portico and deep overhanging eaves*



*The new house was built around an old structure that had been standing on the site over a hundred years. The one remaining feature of it is the dining room fireplace with the old bake oven still in service. An open beam ceiling and rough-cast walls furnish a dignified background for the Lancashire chairs and Jacobean hutches with which the room is furnished*

A group suitable for a simple country house dining room is shown in the sketch. The chairs are modern adaptations of peasant designs, with rush seats, and can be painted any color desired. The arm-chair comes at \$30, the side chair at \$25, the little table with drop-leaf sides at \$33, and the stool in dull oak finish at \$25



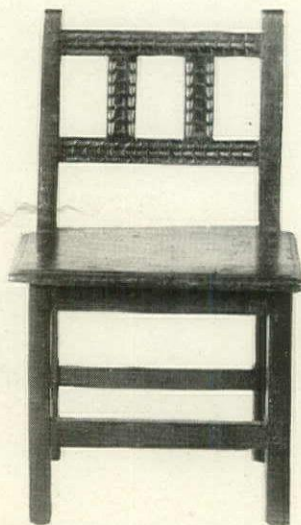
## COTTAGE CHAIRS FOR COUNTRY HOMES

They can be purchased through the House & Garden Shopping Service, 19 West 44th Street, N. Y. C.

A familiar type of old American cottage chair is painted green with touches of color in the decorations. Several of these are available at \$5 each



(Below) First, a ladder-back, rush-seat chair with twin stretchers, \$18. Then, a Windsor yoke-back of 18th Century make, \$65. The third is a Dutch chair of 1720, with a fiddle back and rush seat, \$35



From Spain comes a walnut monastery chair, a type also used in cottage furnishing. It has very interesting chip carving. \$48. The arm chair, to match, comes at \$55. Both would be more comfortable with chair pads



An interesting reproduction of a comb back chair with pierced splat comes in dull mahogany or dull finished oak. It sells for \$26



Another reproduction of a Windsor straight back chair has a rush seat and is painted black with decorations in dull green, \$17



*Through the arched openings in the plastered walls one glimpses an Italian living room beyond. An old Siennese coat-of-arms is hung against the plastered wall. From the red walk one steps down into the pebbled garden. Pots of all sizes are grouped on the pebbles, in the fashion of a real Italian garden*



*Sapphire blue niches, which have rose-marbled posts flanking them, hold Chinese figures of yellow marble. The window framing of trellis and the perspective trellis inserts add to the unusual character of the garden, each contributing its share to the color ensemble. Ruby Ross Goodnow was the decorator*



*The shaft in the center of the garden, which was an architectural difficulty, has been made background for a pool. The balustrade, which runs around the tiled walk, is background for a stiff and formal ivy hedge, trained on a wire frame. The illustration gives an excellent idea of the use of a perspective treillage*

# COLOR TONES IN PAINTED FURNITURE

*One Painted Piece Will Lighten a Heavy Room and a Number of Them Affords Excellent Color Schemes*

MARY H. NORTHEND

LIKE a page gleaned from an old-time romance reads the story of decorated furniture. Royalty, especially in the middle ages, revelled in its bright colors, and placed in their palaces cabinets and chests showing rich scarlet and bright hues, worked out in heraldic designs.

During the régime of William and Mary decorated furniture was used extensively, continuing in favor when Queen Anne took the throne. This queen, fond of bright colors, was responsible for the broad scope of brilliant decorations which were in keeping with the extravagance of the age. The master craftsman, attracted by the artistic influence of color, conveyed this thought into new designs.

## The Color Revival

Then the fashion passed, and gorgeous old pieces were tucked away under the eaves, considered valueless. The Victorian era came in and massive furniture replaced the more delicate designs. But today the modern decorator sees the desirability of using harmonious colors, and where could they better be found than in painted furniture?

The revival in color naturally brought a revival in the use of peasant furniture and to-

day novelties are continually being designed which lend unusual charm to a room, by creating a cheerful atmosphere. Original designs by the Italian, Dutch, and Bavarian peasants are being copied. These pieces have a distinct charm, as they differ in character from the ordinary painted furniture and are easily identified by their original coloring—solid back-

as scientists are bringing out not only more permanent, but a better variety of colors than those formerly used. Often single pieces may be obtained, so odd in construction that they mingle consistently with the furnishing of even a conservative room.

Black and gold is an Oriental combination that is particularly effective, although many

grounds of yellows, bright blue, and sometimes black are applied, brightening the line and floral decorations in contrasting tones. Their appropriateness for rooms where light, dainty furniture is applicable has caused a demand for them and householders are searching the attics to discover old ancestral bits that can be scraped and redecorated.

## Adaptable Pieces

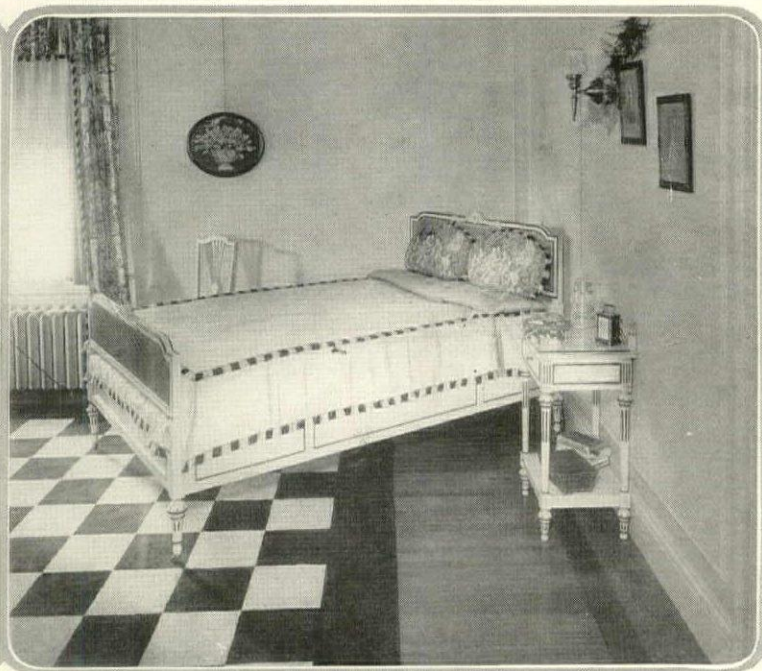
Early American furniture lends itself to this type more readily than any other, both in reproductions and antiques; for here solid colors are generally applied with contrasting decorations of conventional flowers, in garland spots, and borders. Countless and bewildering are the many designs that are being constantly reproduced by modern artists, and these in their finish represent the work of the ancients much more brilliantly,



*On the landing between two floors painted furniture can be used to create a writing room. The furniture is white with bright color decorations and white and black velour pads.  
Chamberlain Dodds, decorator*



*For a girl's room white enamel beds decorated with flower sprays are suitable. The corner desk and curtains bear the same motif*



*Black and white can be used successfully in a bedroom when some other color is introduced to lighten the severity of the contrast*



*Painted furniture fits perfectly into the breakfast room. The pieces here are white with green striping and rose decorations*

*The chest of drawers below is brown with colored medallion insets. Peasant chairs match. Chamberlain Dodds, decorator*



types are finished with a black background and bright colors introduced in embellishment. Striking contrasts, very effective in character, are shown where harmonious lines of color are employed without any modifications.

#### Color in Bedrooms

Matched pieces are suitable either in the breakfast or bedroom furnishings. For the latter, whole sets are effective; but these, while similar in treatment, should show different decorations to avoid a sameness which is disastrous in producing proper results in interior decorating. The background of each piece should harmonize with the wall treatment and draperies. Black and white is always in good taste, if not over-ornamented, as there is a charm surrounding a room of this nature, more especially if the floor covering has squares of black and white, thus transforming what would otherwise have been a commonplace apartment into one of quaint vitalizing interest. Choose for draperies imported cottons of the same tone, with picture insets, which can be cut out as covers for ornamental pillows.

Daintiness must be the theme in a young girl's room where dark furniture would be entirely out of place. Why not use white enamel pieces with flower touches? There is a freshness connected with childhood days that would make this room consistent, and all the more so, if white muslin curtains with borders of flowers are chosen. If this order of furniture is advisable, remember it can be painted to match the walls and draperies in the various rooms; but have the finish just a tone darker than the wall surface, for the color prominent in the hangings will bring out individuality. Dark brown with flower medallions is adaptable for

a room with one-toned wall, which should be just a little lighter than the framing of the bed. The draperies of flowered chintz must fit into the composition, thus giving a snap to the finished whole.

Unique is the bedroom fitting in a Boston residence where green and brown is the color scheme chosen, and like many other pieces of Italian or Dutch furniture, instead of geometrical motifs, such as the tulip or Oriental figures characteristic of the countries, mythological scenes have been inserted which show great spirit in design.

#### Nursery Schemes

Keep away from white in the baby's nursery, for here delicate tints are most appropriate, with whimsical figures as illustrations that delight the little one's heart. The wise use of light furniture is important, as nothing dark or somber should intrude on their small world of gladness. Add a screen with framework matching the tiny bed, paint along the sides bits from Mother Goose; but limit yourself in the use of animals, which sometimes create fear in a child. In no part of the house are we so unlimited as here, for diminutive furniture comes in so many different styles, ranging from beds, dressing tables, and chairs, to play-boxes, chests, and blackboards, each one suitable for illustration. Through their use, this part of the house has become a veritable paradise.

Love of the open tempts us to leave indoors to spend our days on the porch or sunroom, which should be fitted up with bright, attractive settings; painted pieces, combined with flower effects, give a gay atmosphere that is irresistible. The early American chair, rush bottom, is admissible, while willow and raffia furniture have been included in the list, as they are found to-day most attractive in their coloring. The inevitable tea cart is now shown in vivid colors, much more picturesque than the raffia or mahogany ones which are also obtainable.



*The colors of the painted furniture in this bedroom are gray and blue. Linen spreads with black fringe are used. Chamberlain Dodds, decorator*

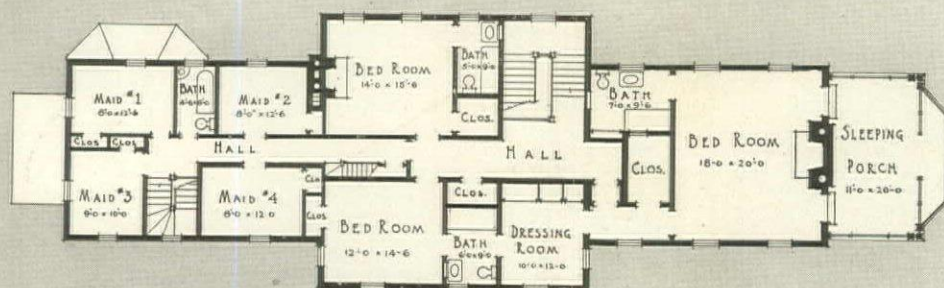
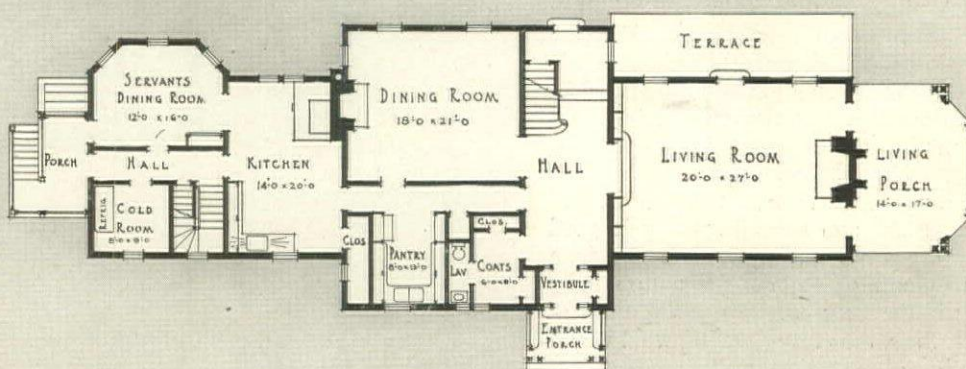


Tebbs

The style is Colonial, all architectural features being omitted to obtain a farm cottage type of building. Wide clap-board walls are painted white, shutters green and the hardware black

The distinction between living and service quarters on the first floor plan is marked. The rooms are large but the individuality of each has been preserved and the plan is simple and livable

From the master suite to the other end of the second floor runs a narrow hall with bedrooms and baths conveniently arranged along it. The rooms communicate easily and are well ventilated



## THE RESIDENCE OF HUNTINGTON NORTON, Esq.

OYSTER BAY, L. I.

PEABODY, WILSON & BROWN,  
Architects



The living room is an example of what can be done with simple, well-chosen pieces arranged for a maximum of comfort. At one end is a fine Colonial mantel with a padded fender before it. A deep couch stands to one side and a wing chair at the other. A writing group has been created between the windows and the music corner is in the foreground. The curtains are simple sun-fast made with plain valances. Gay-colored linen covers give tone variety to the furniture



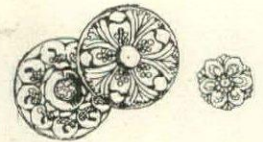
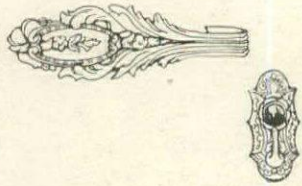
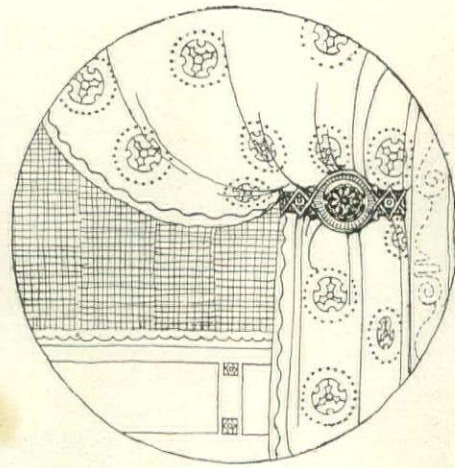
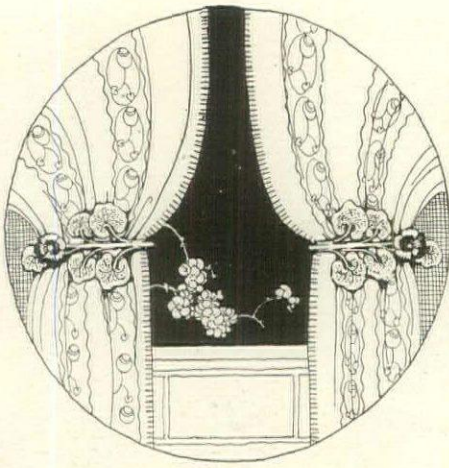
Off the living room entrance is given to a paved terrace through a French door. From this is commanded a view across the hills and woods. The old moon cut shutters and black hardware are in keeping with farmhouse architecture



The main entrance follows the Colonial classic proportions, with post and lattice work in place of the usual stock columns. The door has an old Colonial fan light at top and two leaded lights on the side. Bricks form the floor



A sense of freedom and openness, so essential to a country house, is felt in this view looking from the living room across the hall into the dining room. The difference in levels gives a noticeable added attraction to the larger room

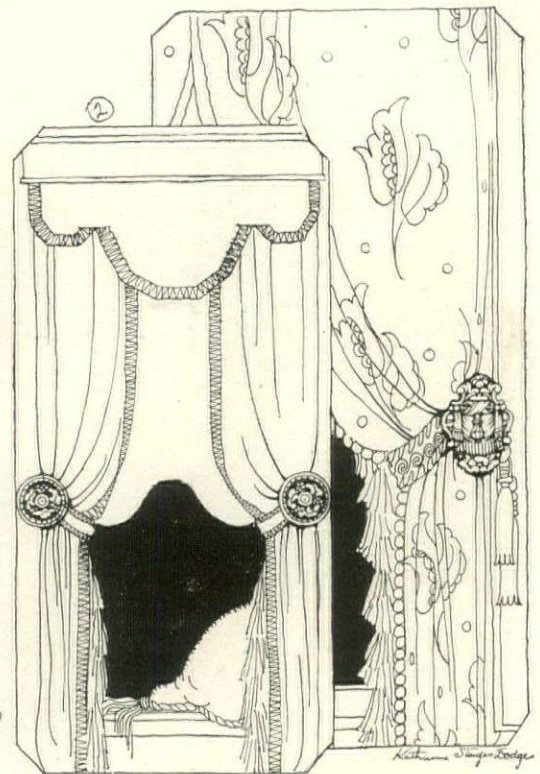
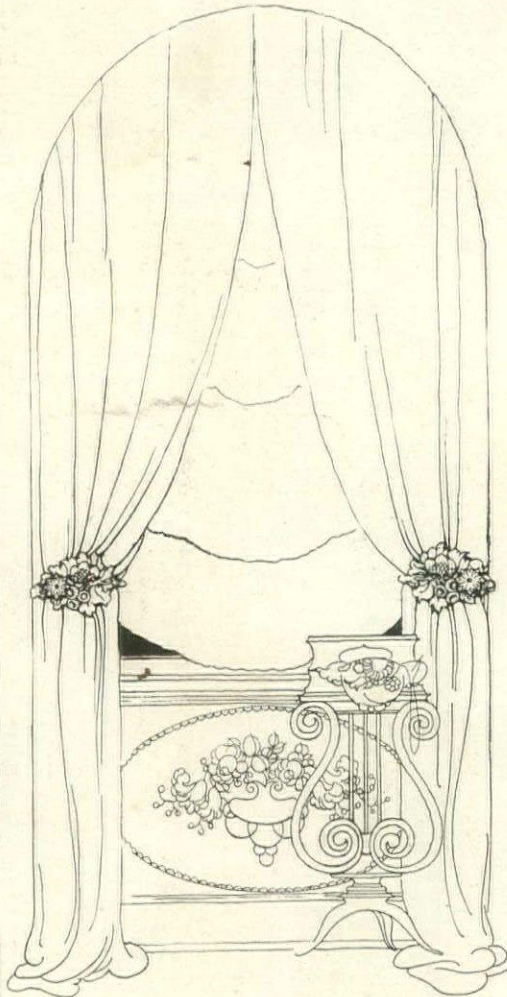
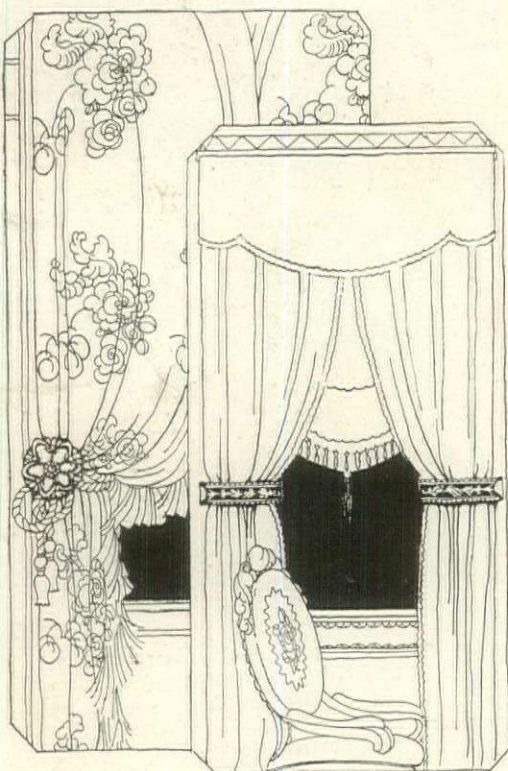


## A PAGE OF TIE-BACKS

*In Victorian Days the Tie-Back Was a  
Popular Institution. The Use of It  
Is now Becoming More and  
More the Accepted  
Thing*

Frequently tie-backs are made of the chintz or taffeta of the curtains themselves, but if one is lucky she chances on really old examples of French gilt or crystal. Living room curtains may be caught back by a quaint pair of French gilt tie-backs made of queer shaped leaves and flowers. A set of four,  $7\frac{1}{2}$ " long, comes at \$8 the set. Below is shown a feather-shaped tie-back, of French gilt. This would take heavy hangings, measuring 9", \$6 a pair. Next to it is a shield shaped gilt holder with a little knob of glass below which is pink tinsel. 3" high. A set of eight are available for \$25

You might call tie-backs the jewelry of curtains; they give a decorative finish that is very entertaining although they must be chosen with a regard for the material and design of the curtain. In the circle above, is a band of gilt with a white porcelain flower center. It measures 4"; \$8. The little rosettes shown below are used to loop the curtain cord on when cord is used for tying-back. The two placed together are of gilt. They measure 4" in diameter and are \$6 the pair. Next to them is a small, opalescent glass rosette, 2" in diameter that would go beautifully with sheer curtains; \$3 a pair



The dignified curtaining of a window requires several elements—the sheer glass curtain that filters the light and makes it an even glow, the over-curtain that frames the window and gives color to the window space, the valances that finish the top and lend the variety of a decorative edge, and finally, our Victorian revival, the tie-back and its rosette. Here are two types. At the left is one of those delightful opalescent glass rosettes, which are so effective.  $4\frac{1}{2}$ " in diameter, \$6 the pair. At the right, severely simple bands of French gilt with design in green, 7" long, \$1.50 the pair

This Victorian revival does not mean that decorators are reproducing Victorian rooms in entirety. Heaven and Grand Rapids forbid! But there were many decorative and entertaining details used in Victorian days that are quite worth reviving. The draping of this over-curtain to the floor is a case in point. It is a reaction from the severely short-skirted curtains of the last few years. The tie-back is another detail that justifies revival. Done in the best Victorian manner there comes a pair of rather ornate tie-backs in a design of morning glories made of French gilt with the flower in white porcelain.  $8\frac{1}{2}$ ", \$15 the pair

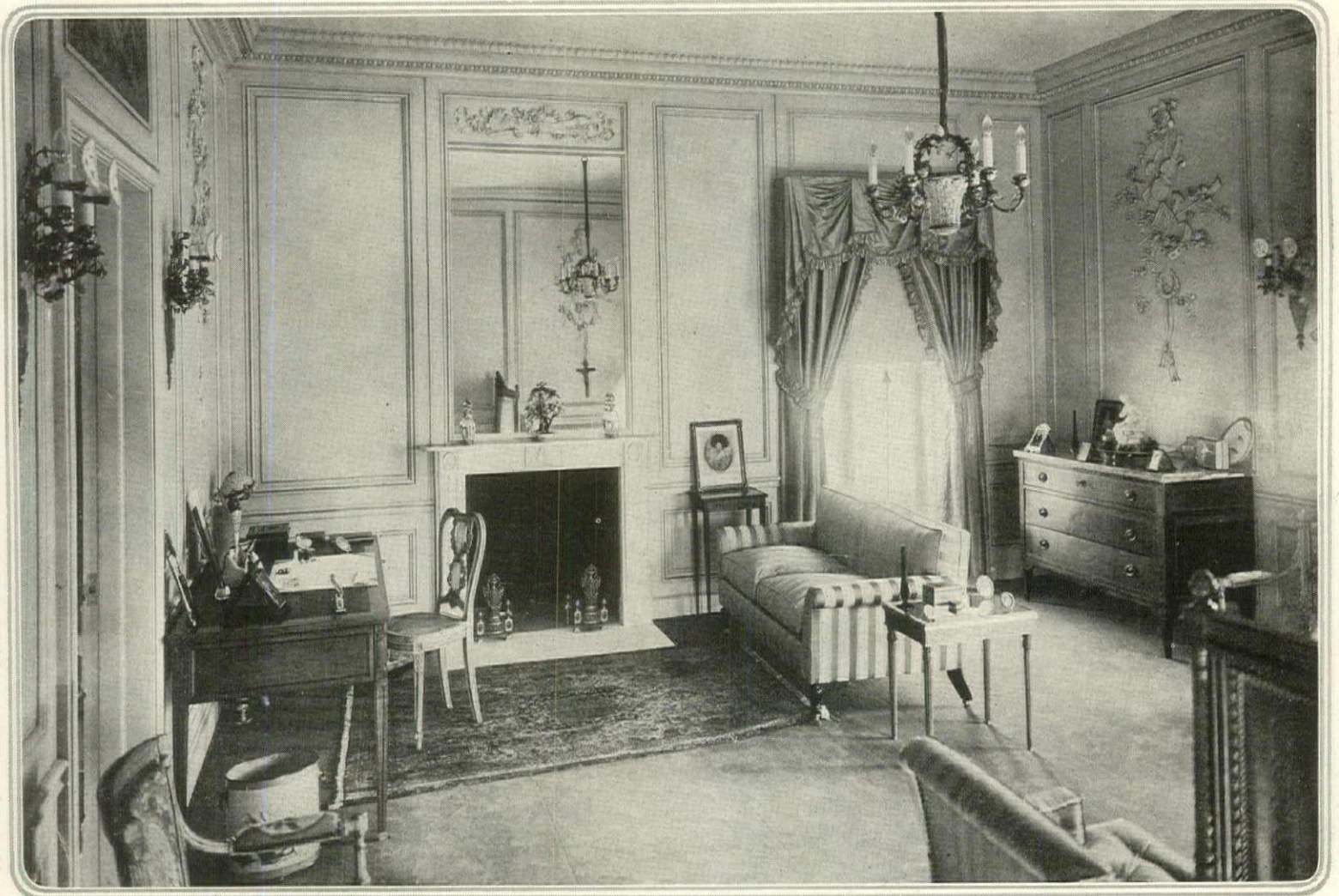
Tie-backs are capable of such infinite variations that the few shown on this page represent but a handful of the hundreds available in antique and decorating shops—and in attics waiting to be rediscovered. Here are two designs. A striking pair of rosettes come in French gilt with touches of black in the design. They measure 4" in diameter and sell for \$1.50 a pair. At the right is a shield shaped affair of French gilt that is used as a rosette. The curtains are tied back with an embroidered band ending in heavy tassels looped over the rosette. It is 8" high and is priced at \$4 for the pair



## A LITTLE PORTFOLIO OF GOOD INTERIORS

*The breakfast room in the residence of Mrs. Christian de Guigne, San Francisco, is an example of a small room in which the Louis Seize spirit has been pleasingly reproduced. The walls are pale gray green, with painted panels let in as over-doors and above the console. The curtains are butter colored taffeta. Special interest is found in the black marble-*

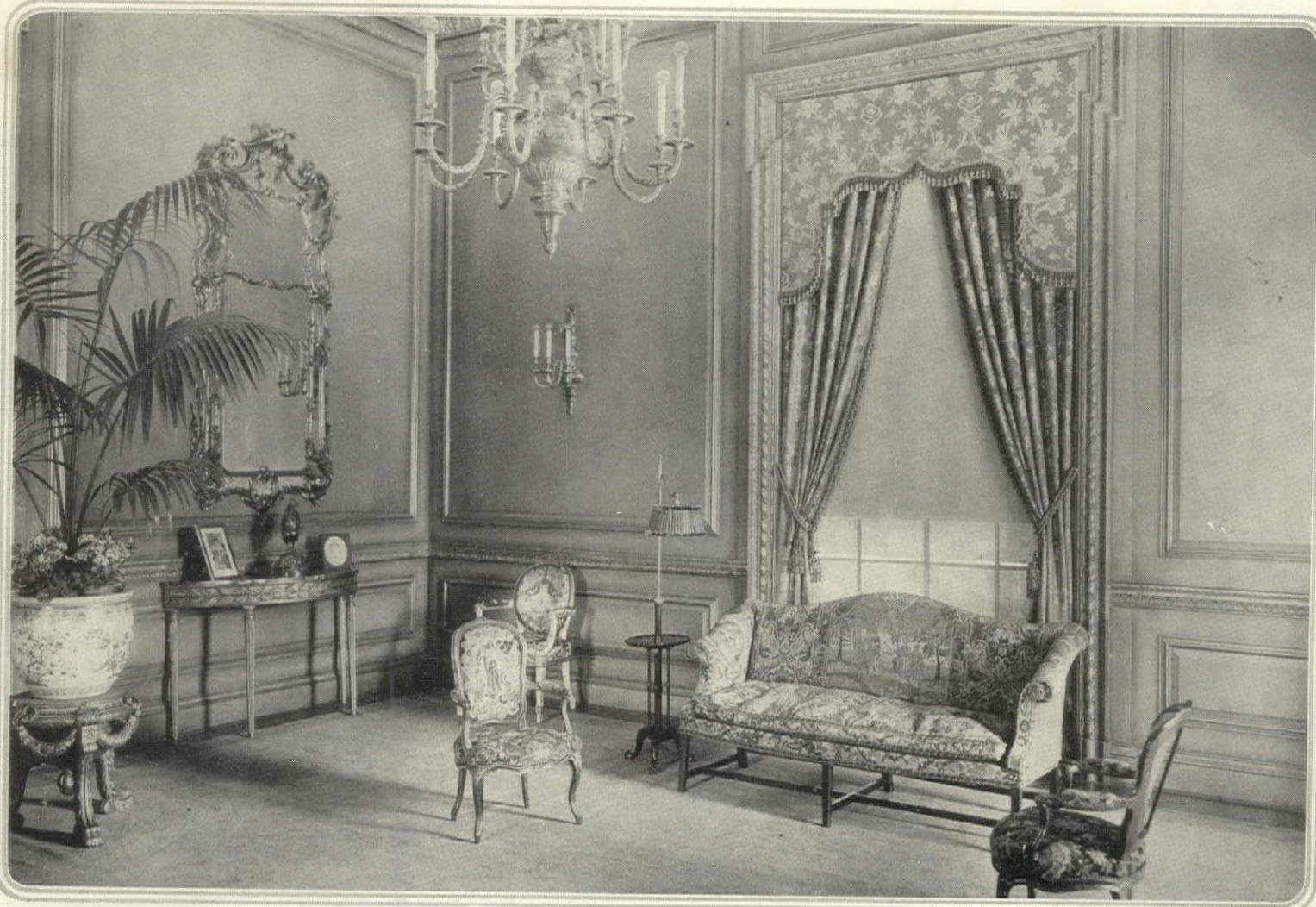
*topped console with its Venetian glass vases, the marqueterie-top table and the wrought-iron fixtures delicately reproducing the floral sprays and ribbons of the period. A plain carpeting rug affords contrast to the delicate colors and contours of the furniture and walls. The architect and decorator was Mrs. Edgar de Wolfe*



One end of the bedroom in the De Guigne residence has a simple fire-place group of couch and writing table. Walls are paneled in pale gray and draperies and furniture are old rose

The other view of the bedroom shows the Louis XV bed with the characteristic wall decorations and draped curtains of the period. Mrs. Edgar de Wolfe was architect and decorator





*Dignity is given the drawing-room of the De Guigne residence by the paneled walls and carved woodwork. Walls are Adam green, draperies in green and rose, and furniture, old needlework*

*The small drawing-room in the residence of Mrs. George A. Pope, San Francisco, of which Mrs. Edgar de Wolje was decorator, is chiefly in yellow and blue, with a fine Savonnerie rug*



# HOW TO HANDLE COLOR IN DECORATION

*An Intricate Problem Reduced to Its Simplest Terms*

COSTEN FITZ-GIBBON

**C**OLOR is either one or the other of two things in the composition of a room. It is either a most valuable ally and servant, or else it is a destructive tyrant and enemy. Which it shall be depends altogether upon ourselves and how we manage it. If we grasp it firmly, as we are told we should grasp nettles, and treat it with assured and intelligent mastery, it will serve us; if we are timid and uncertain, it will make us rue our indecision for many a day.

We cannot ignore nor evade color, even if we would, any more than we can avoid breathing, so long as we are alive. It is all about us at all times and presents an issue that must be met. We ought not, therefore, to leave our dealings with such an important subject to chance, as so many of us do, when there are definite principles upon which we may act with a reasonable assurance of satisfactory results.

The following suggestions and epitome of facts are intended for the use and guidance of the average householder who necessarily has numerous color decisions to make from time to time. When a skillful decorator is retained to take charge of furnishing a room or a house, one does not need to worry about color adjustment, but when a decorator is not engaged the whole responsibility must be borne by the householder. And even when the services of a decorator are retained, some knowledge of color properties and color combination, adjustment, and balancing of proportions will be of inestimable value in facilitating co-operation with the decorator, in assuring appreciation of what is done, and in avoiding subsequent ill-judged additions.

## Primary Colors and Their Combinations

The basis of all colors, and of all combinations of color, is to be found in the solar spectrum, which is made up of the three primary colors, red, yellow and blue. From these three foundations, standard or primary colors, by varied combinations and properly graduated proportions, all other colors are derived.

A color formed by combining two primary colors in equal proportion, is called a secondary color. The secondary colors are also three in number—green, orange, and violet. Green is formed from the primaries, blue and yellow; orange is made from the primaries, yellow and red; violet is composed of the primaries, red and blue.

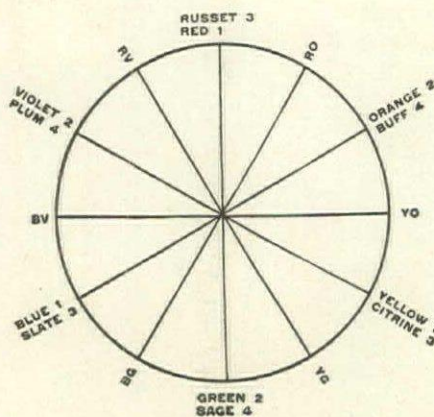
The combination of two secondary colors forms a tertiary color. The three tertiary colors are slate, composed of violet and green; citrine, composed of green and orange; and russet, composed of orange and violet.

A further progression gives us quarternary colors, each composed of two tertiary colors. These, likewise, are three in number, the tertiaries citrine and slate producing sage; citrine and russet combining to make buff; and russet and slate uniting to form plum.

## Color Actions

By another classification, which dovetails in with the foregoing, colors are

- (1) Advancing and warm.
- (2) Receding and cool.
- (3) Neutral.



*The contrasting colors can be found by following any line across the circle. Thus, red-green, buff-blue*

Of the primary colors, red and yellow are warm or advancing, while blue is cool and receding. An advancing color is one that contains red or yellow elements in ascendancy. It is called advancing because it is assertive, outstanding and strong in character and creates the visual impression of coming forward towards the eye.

The perception of color is "an internal sensation" transmitted to the brain by the optic nerve. And the agency that sets the optic nerve to working is the wave action known as light. It has been scientifically demonstrated that advancing colors are stimulating to the nerves in varying degrees, even to the extent of being disturbing or actively exciting. Red, for example, excites and stimulates the nerves, in some cases to the extent of causing restlessness. And because, by their vibrations, the advancing colors stimulate nerve restlessness and the rapid action of excitement, they are appropriately termed warm colors. The warm colors differ in the degree of their power to excite.

A receding color is one that contains the blue element in ascendancy. It is called receding because it is not assertive nor insistent

in character, but rather creates the optical impression of sinking into the background and receding from the observer. It has also been scientifically demonstrated to complete satisfaction that receding colors have a quieting, restful effect upon the nerves. And because of this soothing tendency in allaying excitement, they are called cool colors. They also differ in the degree of their sedative quality.

## What a Neutral Color Is

A neutral color, as the name indicates, is neither advancing nor receding; it is a composite color in which the advancing and receding elements evenly balance each other. Thus, a pure green, one-half yellow and one-half blue, is neutral and so, also, is violet, in theory, one-half red and one-half blue. As a matter of fact, in the latter instance, the blue tone usually predominates and imparts a receding quality. Of the tertiary colors, slate is theoretically neutral because the advancing and receding elements in its violet component (one-half red and one-half blue) are evenly balanced or neutralized and so, likewise, are the advancing and receding properties in its green component (one-half yellow and one-half blue).

Neutral colors are often of a dull character (not invariably, however), such as some of the drabs or grays, and might be derived by lightening slate or other neutral colors with white or darkening them by the addition of black. One of the most valuable properties of neutral colors is that other colors may be put in immediate juxtaposition to them without clashing. This property is shared by black and white and by the grays resulting from their combination. Such grays, strictly speaking, should be called negative and not neutral for there is no advancing element in them to be neutralized by a balancing receding element.

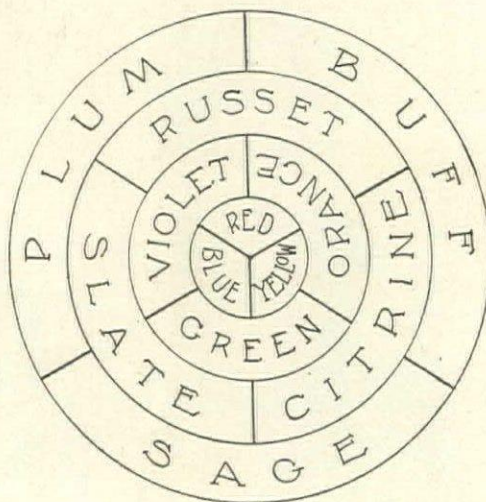
## Coral, Gold and Blue

Certain colors that cannot be classed as either neutral or negative have this neutral property of agreement. Coral red is one instance, and this neutral property of certain colors that are not neutral explains in part some of the peculiarity and charm of a good deal of Oriental coloring that, upon first analysis, strikes us as daring. Gold, also, has this neutral property, as the illuminators and painters of the Middle Ages and of the early Renaissance knew full well. Under certain conditions, a cerulean blue, or a gray cerulean blue, likewise has a neutral property making it possible to use it satisfactorily as a background and foil for other colors.

From the foregoing explanation of the properties and composition of colors, it becomes clear that the qualities of color exert very concrete effects upon the successful choice of paint, paper, upholstery, hangings, or even upon personal apparel.

Take the walls of a room. The effect of advancing color upon the walls will diminish the apparent size of a room by seeming to bring all the walls forward to you and thereby contracting the dimensions. On the other hand,

*(Continued on page 48)*



*On this chart are shown the three primary colors and the way they combine to form the secondary, tertiary and quarternary colors. Charts by courtesy of C. R. Clifford*



Because of the steepness of the ground, the site is cut into several levels. The house is placed on a broad terrace paved with flags and with blue flowering plants in spaces here and there. The style is taken from the simplest New England prototypes. A railing crowns the cornice

The doorway, one of the features of the front, is flanked with an arch bearing a lamp made from a pair of antique iron newels taken from an old house in New York. The exterior—clapboard walls and brick chimneys—is painted white, and the iron porch and entrance archway bottle green



## MR. ANDREW MORISON'S PLACE at MONTCLAIR, N. J.

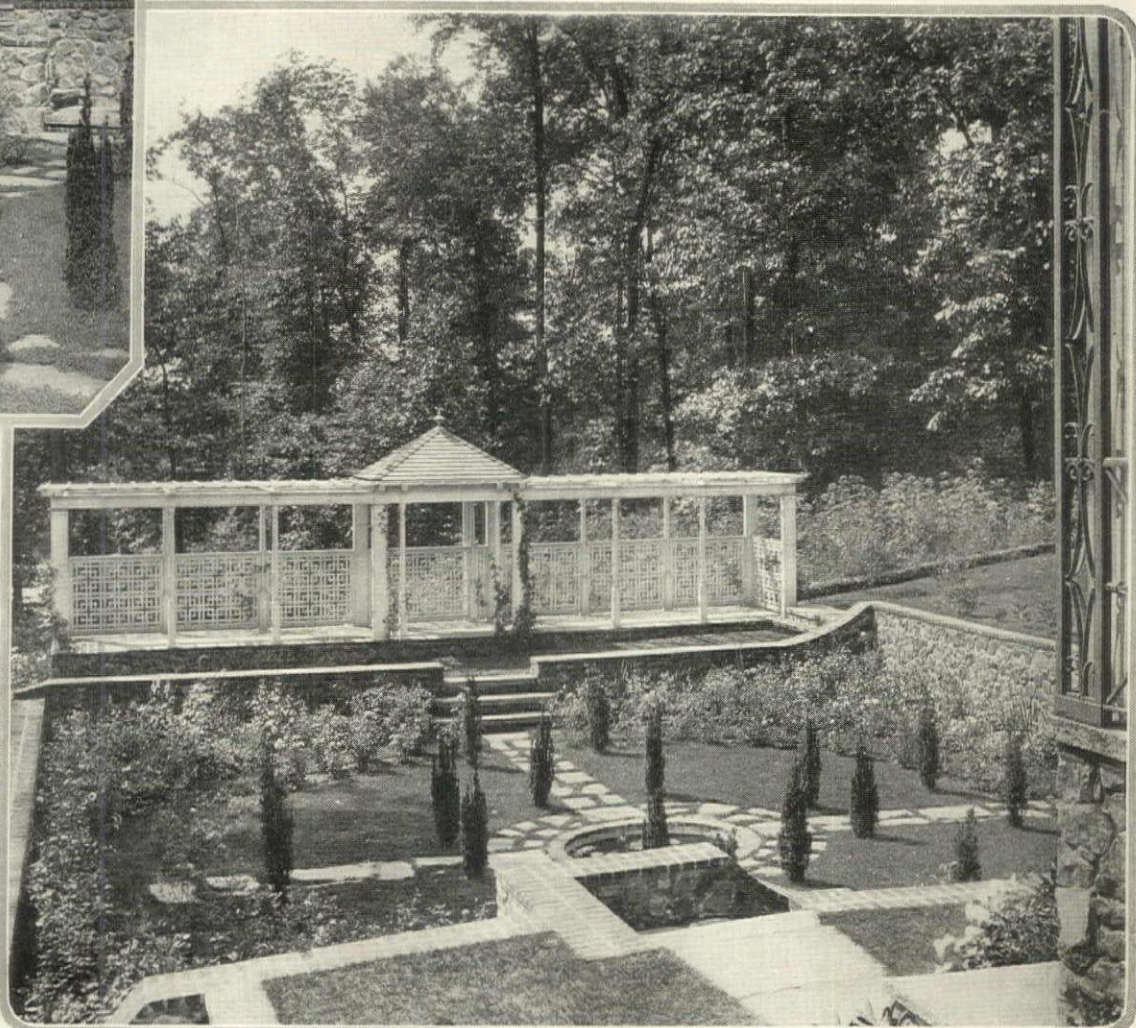
WILLIAM EDGAR MORAN,  
*Architect*



Gillies

From the south porch brick and flagging steps lead to the sunken garden, which has been laid out with a circular grass path centering in a brick-edged pool. An interesting arched open porch beneath the sleeping gallery is continued as a pergola to connect with the garage and kennels

The garden is enclosed by a wall of rough stone with a brick coping that forms an excellent background for the plantings. From the south end steps lead to a grass terrace and a light tea house screened in at the back with an unusual lattice and raised on a flagged brick platform



# THE WINTER PRUNING OF FRUIT TREES

*Spot-lights on a Subject That Is too Little Understood—Methods Whereby the Crop Can Be Increased and Brought to a Higher Standard of Quality*

M. G. KAINS

FOR convenience in discussing the problems of pruning, let us divide fruit trees into four general groups: those newly planted; those that have been planted from one to three or four years; those comparatively young trees that are bearing; and old trees that have been more or less mismanaged or neglected and are therefore in need of renovation.

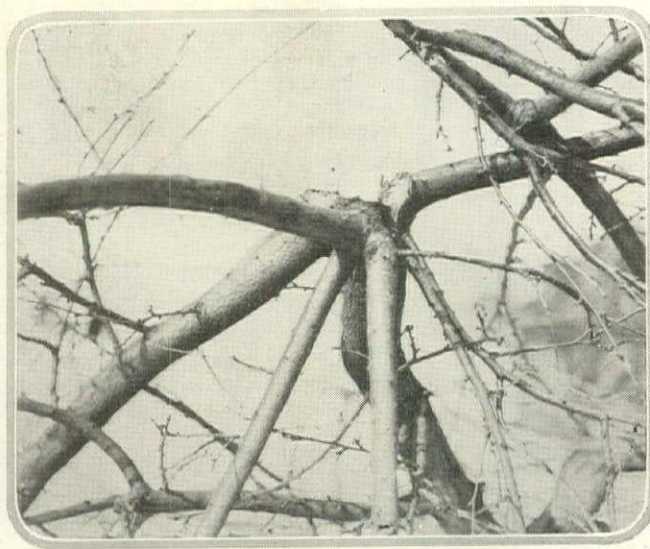
When trees are planted in the fall it is a wise policy to postpone pruning the branches until spring. Of course, if branches have been broken in transit from the nursery or in handling they should be trimmed immediately below the break, but preferably no farther. The fewer and smaller the wounds, the more remote from the trunk in young trees at this time of year, and the less the wood below the bark is exposed during winter the surer is the tree to survive. So, even though it may ultimately be necessary to remove half or two-thirds of the top to make a well shaped tree, postpone the cutting until spring when the tree will be in most active growth and can easily heal its wounds.

So far as pruning is concerned, March will be seasonable for autumn set trees. At this time cut out superfluous branches as to leave four to seven if possible with at least a hand-breadth between them. If twice this distance can be secured so much the better. The advantage of having six or seven branches is that in case of accident or poor development of some there will be still enough left to make a good top; for it is far easier to remove a branch than to develop one.

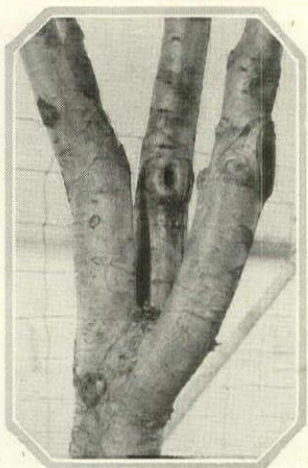
The object of having considerable distance between branches is that strength is gained thereby. Branches placed nearly opposite each other on the trunk pull against each other when loaded with fruit or ice, with the result that they break down sooner or later. Because of the importance of this point, to say nothing of others equally important, it is therefore advisable to start an orchard with one-year-old rather than older trees; the branches are much easier to secure where they are desired and the trees can more easily be trained in the way they should grow. When trees are planted in the spring they should be pruned immediately afterward.

## Subsequent Work on Young Trees

The March or early spring pruning of newly set trees should be supplemented by a little attention during the early summer of the first year when any twigs that start to develop lower on the trunk than the lowest desired branch should be cut off, but every other twig and every leaf ought to be allowed to grow. These are necessary to help develop the tree. Remember that trees know their business better than any pruner; they need only direction.



*A frequent result of allowing branches to develop too close together is a disastrous splitting which ruins that part of the tree*



*This three-branched tree may appear strong, but it is really weak because of the Y crotches*

*When branches are removed, the cuts should be made cleanly and close to the trunk with a sharp saw*



During the second winter—any time between November and March—the pruning should consist of removing first only those small branches that are certain to become a menace to the desired ones, and second, of shortening only those branches that have developed out of all proportion to the others. In brief, the more pruning of young trees that can be avoided during the dormant season the better.

Here is where many people make their mistake; they prune not wisely but too well every year, and cut off too many twigs—the very ones that the tree intended to develop into fruit-bearing branches. When over-pruned during the dormant season trees figuratively grit their teeth, dig their heels harder in the ground and develop more branches, so their work becomes branch production rather than fruit bearing. Can you blame them?

## Trees Approaching Bearing Age

If one wants fruit, the safest place for the pruning tool, under lock and key in the attic! When this “hands off” policy is followed and where rational fertilizing is practised, especially the sparing use of nitrogenous materials such as nitrate of soda, the trees will begin to develop blunt ended little twigs along the branches. The age when these start to develop varies with the kind of fruit and the variety. Cherries and plums often start the second year

after being planted and bear fruit the third; some varieties of apples and pears start as soon, but many wait until five or even ten years old. Gyves upon the hands that hold the pruning tools will shorten these maximums!

Peach trees bear fruit upon a different principle. Their fruit buds are not borne upon perennial spurs but upon exterior branches and slender interior twigs, mostly biennial, developed the previous summer. These buds are easy to recognize during winter because of their position and form. They are rounded more or less and are borne mostly near the bases of the last season's growths. Generally they are in pairs with a usually smaller pointed “wood” bud between. As the tendency for the peach is to develop most growth from the terminal and near terminal buds and thus both extend the spread of the tree and increase the leverage and consequent risk of breakage, it is the practice of successful growers to cut off one-half to two-thirds of each twig and also reduce the number of twigs. This plan not only keeps the tree within bounds and helps to strengthen it, but it reduces the number of fruits and consequently improves their size and quality. While the pruning of apples, pears, plums and cherries may be done at any time during the winter it is best to wait until



*Winter pruning and spraying may be done at the same time. A tree clipper is best for the upper small branches*



*Prune autumn set trees in March, cutting out superfluous branches so as to leave from four to seven*

blossom buds have begun to swell before pruning the peach, the nectarine and the apricot, because the buds of these fruits are often injured during winter. If pruning is delayed one can be sure of how many blossoms he is leaving at pruning time.

If the policy of pruning as little as possible has been followed, not only will the trees have begun to bear sooner than if over-pruned, but they will have almost surely developed a larger number of branches, especially of interior ones, than will give best results later on. To be sure, the number of these interior branches may be kept small by regular attention during June. This attention consists of cutting off with a pocket-knife, or even with only the fingers and thumb, such twigs while still succulent. The plant food and energy that they would consume in their development may thus be directed into more desired channels. The process is as simple as I have described it, so needs no further elaboration here.

#### Young Trees That Are Bearing

But when, as is usually the case, these twigs have been allowed to develop into woody branches, some of them perhaps as thick as a man's wrist, the problem is very different. The tree may be considered in a state of balance, its 100% of roots and its 100% of branches working in harmonious co-operation. Now suppose that the owner suddenly decides to cut off the equivalent of 20% of the total branch development. He will have an 80% top but still a 100% root. The result may be so serious an unbalance that the tree will immediately slacken or perhaps entirely suspend fruit production and direct this 20% root power

to the making of new twigs, and these twigs will probably spring from all sorts of unexpected places on the branches, the trunk and even from the ground.

All such wasteful development can be prevented by the removal of fewer of the branches at one time, but extending the work over two, three or more years. The fruit bearing habits of the trees are thus not upset and the reduction of branches is not sufficient to cause the development of undesirable woody growths.

#### Making the Cut

While it is important to remove branches in small amounts during any one year, it is even more important to make each cut at the proper place. There is only one proper place; namely, as close to the trunk as possible, even though the wound so made is twice as large as if made an inch farther away. The reason is that the former wound will heal more surely and in less time than the latter. In other words, the longer the shoulder or stub the slower will be the healing and the greater the danger of injury to the tree through the entrance of decay. For unless a wound heals quickly the germs of decay may gain entrance to the heart wood of the stub and thence to the interior of the trunk. The inevitable result will be the decay of the heart wood, perhaps ultimately to such an extent that nothing but a shell of living wood will be left. Sooner or later such a shell will give way under the stress of a heavy crop or a storm.

When branches are carelessly removed they may split and tear the trunk or remaining part, due to leverage. In order to prevent this it is



*The weak interior branches of pear and other fruit trees should be cut out. Winter is the time to do this*

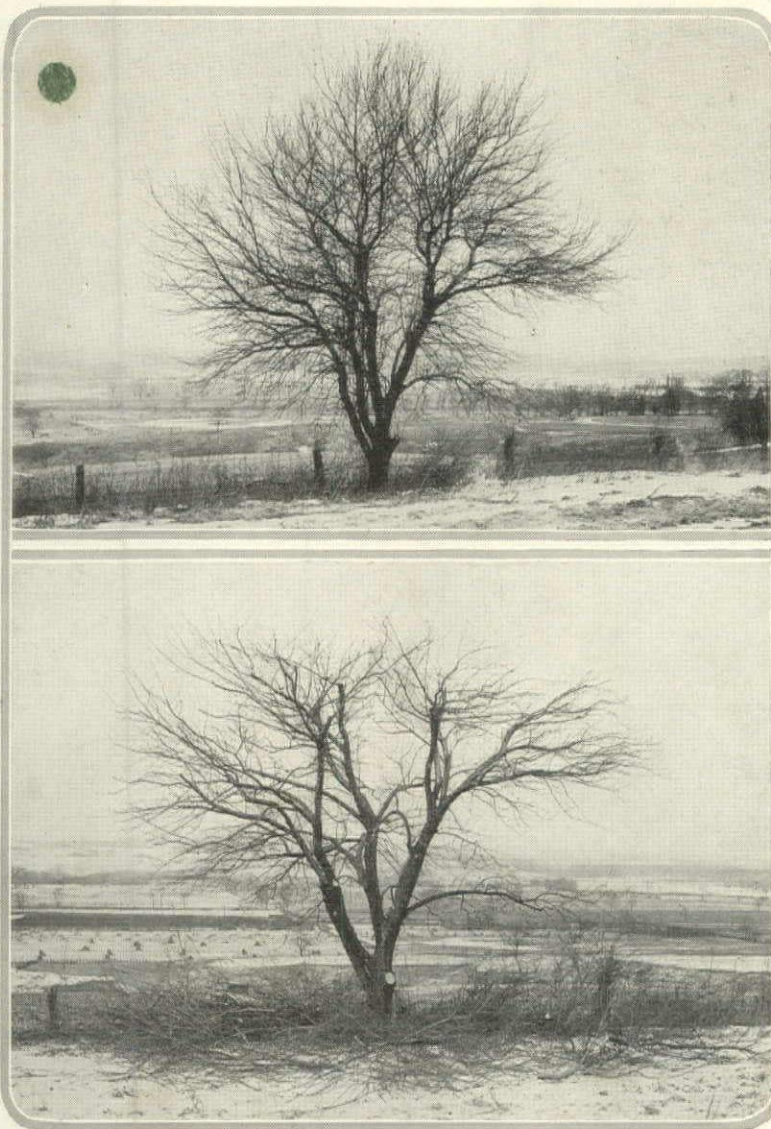
a good plan to make a saw cut from the under side upward a foot or more from the trunk until the saw sticks, then to pull the saw out and cut from the upper side downward until the branch drops off, and finally to cut off the remaining stub at the proper place, close to the trunk or part that is to remain.

#### Dressings for Tree Wounds

Since decay of the trunks is due to fungi and bacteria, the question naturally arises, what can be done to prevent the entrance of these enemies? Many substances have been recommended. Of these, white lead paint in good linseed oil has been the favorite. A little coloring matter, such as raw Sienna, is often added to make the paint less conspicuous. But even the best of paint is unsatisfactory; it too often checks and leaves cracks through which the decay germs gain entrance to the wood.

Where trees have been properly managed from the start there will rarely be any wounds large enough to need antiseptic treatment or painting. And upon trees of vigorous growth wounds less than about 2" in diameter will heal so rapidly—in a year or two—that no application need be made. But when wounds are larger than 2", and where the trees are old or not vigorous, they should be treated. A far better dressing than paint, but one that must be used with far greater caution, is creosote. This is actively antiseptic, but it will kill living tissue. Therefore it must be very sparingly applied, and then only to the cross-section of heart wood. The brush must be pressed against the paint pail so that no drop will "run" or spread

(Continued on page 52)

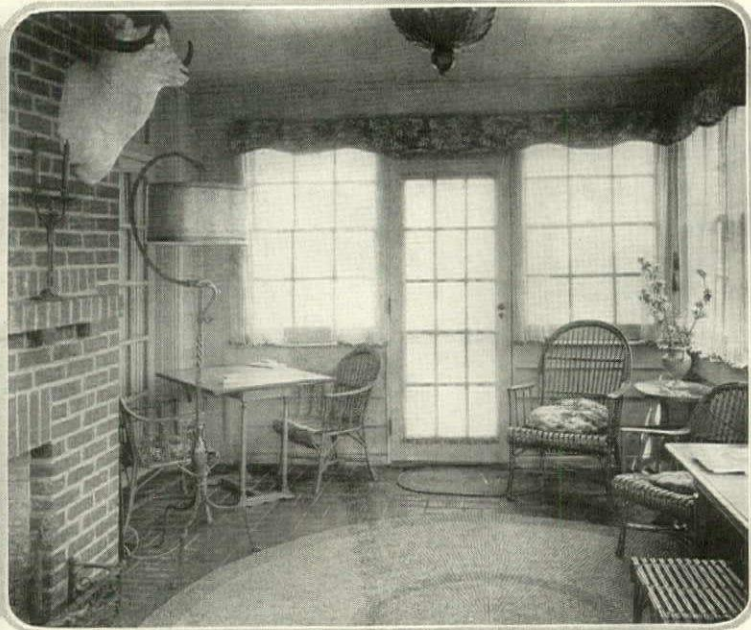


*Before pruning, this neglected apple tree was a maize of unproductive shoots and small branches. The lower picture shows it properly renovated*



Wallace

Orange and light green were the colors chosen for the enclosed porch. Cushions and valances are of a rich green, orange and gray linen edged with a worsted block fringe of these colors. At the windows are hung linen gauze curtains edged with the same fringe. The long green and orange table holds an orange bowl on a wrought iron base



Among the furnishings of this enclosed porch is a card table painted green and orange and made to fold down into a small space. The wrought iron bridge lamp is polychrome with dull green to match the ceiling light and mantel candelabra. The furniture is Swiss reed enameled a clear, light green. A fibre mat covers the red tiled floor



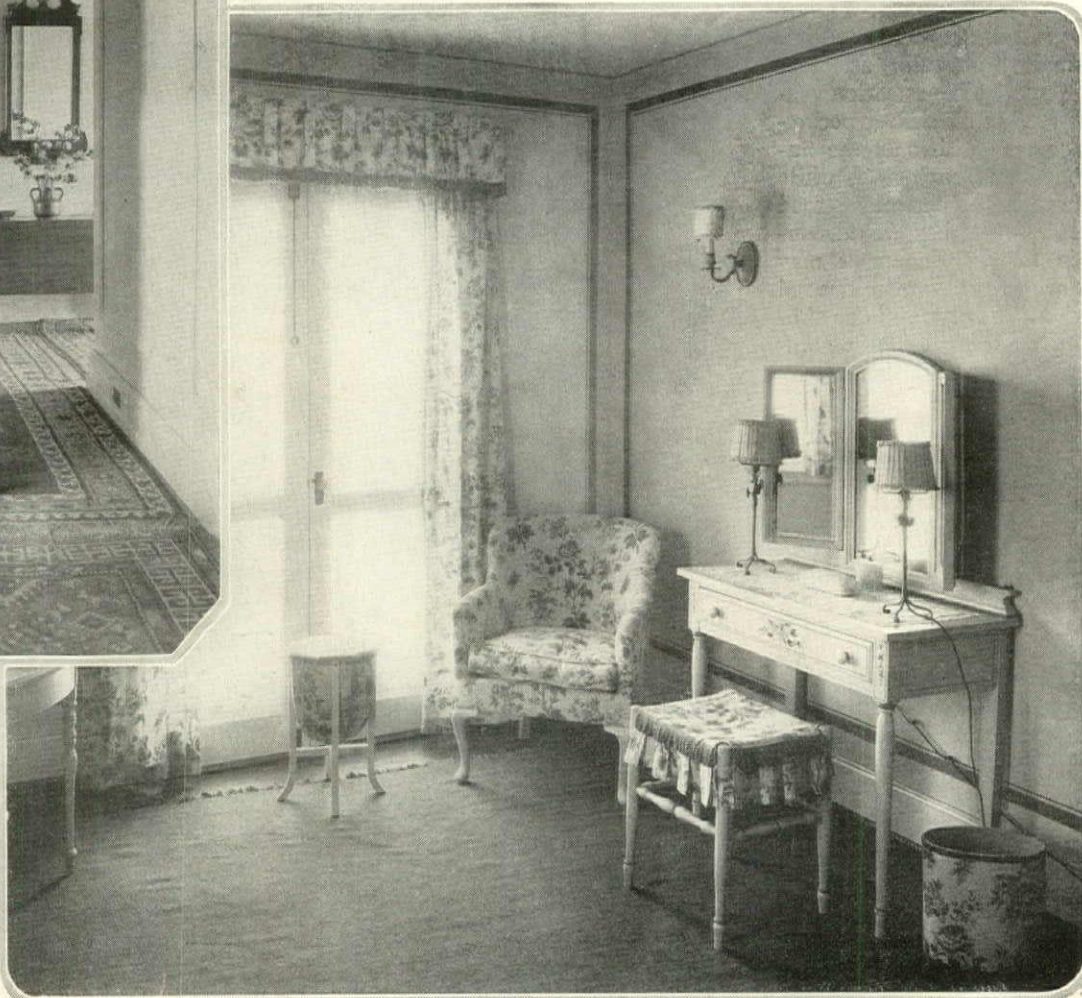
The hall has all the furniture requisite for a small country house. The wicker seat is cushioned in a stripe of blue, rose and yellow. The fixture is English antique hammered brass with bulbous sides

## "DORMY HOUSE"

PINE VALLEY, N. J.

FRANK HAYES, *Architect*  
AGNES FOSTER WRIGHT, *Decorator*

The guest room is in brilliant green and mulberry. The spaces of the walls are painted in large panels using a wide mulberry and green stripe, the walls being deep ivory. The chintz for daybed cover, curtains and upholstery is a crisp, old-fashioned English pattern in green and mulberry with bright green fringe. Furniture is stippled in ivory and decorated with the chintz design

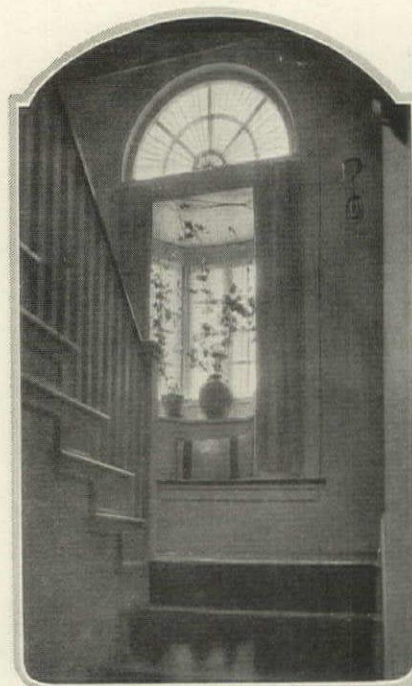




"Dormy House," which gets its name from golf parlance, stands on the edge of the Pine Valley course. It follows Dutch Colonial lines and was built as a week-end house by a bachelor for his golf friends. It is painted white and has a red roof and red brick walks about the house. The garden is laid out in terraces behind it

(Below) On the stairs landing curtains of soft cream striped net act as background to the ivy and geraniums. Over-curtains are of Italian striped sunfast in rose and blue and yellow

Around the old carved mantel in the living room are grouped two couches upholstered in a large pheasant design of blue and warm brown, and a long table with lamps of Italian pottery



The living room has paneled stippled walls in putty color, a rich background for the deep blues and browns in the room. Cushions are of brilliant blue velvet and the furniture oak



# The FLOORS, WALLS and CEILING of a MODERN KITCHEN

*For Sanitary Results Tile, Cement and Linoleum Are Advisable  
With Enameled Wood as an Alternative*

EVA NAGEL WOLF

SINCE cooking has become a science, the kitchen has been transformed into a laboratory. Certainly no surgeon could find fault with the sanitary conditions of the modern kitchen. Not a crack nor cranny is left for dust or dirt to collect in and the corner is taboo. The joining of walls and floor is no longer an angle for they now merge with a sweeping curve whenever the materials admit of such treatment. Best of all there is not an inch of space but can be washed. Even old kitchens can be remodelled so that those who are not building a new home can take heart; the most approved kitchen can be theirs if they will but re-cover floor and walls along the lines suggested on these pages.

First let us consider the treatment of the walls. Time was when they were papered as were the other rooms of the house; the patterns differed perhaps, but still paper covered the walls, absorbing the greasy smoke and quickly becoming unsanitary. Then appeared glazed waterproof paper designed specially for bathrooms, a step certainly in the right direction. But this wall covering was not sanitary, despite the fact that it could be readily cleaned, for the heat and the steam

quickly caused it to loosen from the walls. Something more durable was necessary and the painted plaster walls seemed to be the only solution. This treatment presented a smooth surface that admitted of washing but not as satisfactory as a glazed surface such as tiling afforded. It was more difficult to keep in proper condition than the tile, although an improvement over the earlier materials.

The most approved material of all for the

general color scheme of the room.

Metal tiling is less expensive than the glazed tiling but at present somewhat difficult to obtain as all metals were commandeered by the government for war purposes. However, it answers the purpose in no mean way for walls and ceiling. It may fashion the wainscoting when upper walls and ceiling are painted, or when tiles are used for wainscoting the remainder of the wall surface may be covered



Hewitt

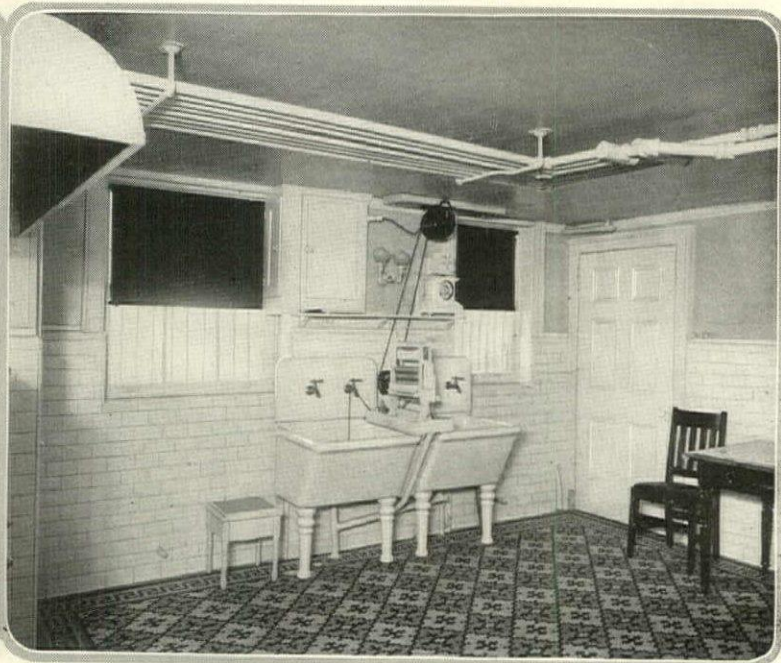
*In this modern kitchen three treatments are shown. A cove tiling used around the base of the walls and linoleum laid on the floors. The tiling continues on to the ceiling which is painted plaster*

kitchen walls is the glazed tile. The tiles are cemented in place, becoming a part of the wall instead of a wall covering. When considered too expensive to cover the whole wall it is used only as a wainscoting with the upper wall and ceiling painted plaster or metal tiling. Walls of this type combined with a tiled floor make a most luxurious kitchen. The room may be white, unornamented, or any color scheme adopted that the fancy dictates. All corners and angles are fitted with cove or angle tiles and when the floor is tiled a sanitary base connects the two. When there is to be but a wainscoting of the tiles the top is finished with a suitable cap mould, which may repeat the

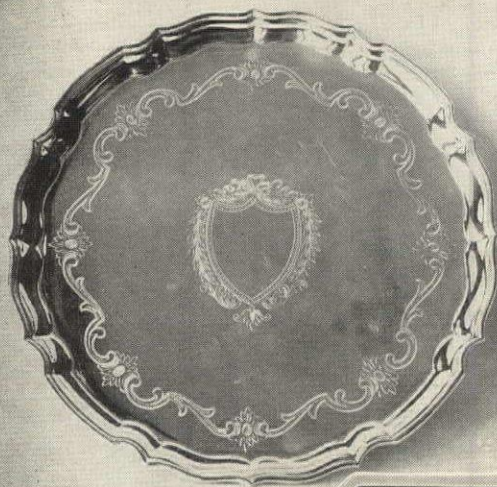


Hewitt

*The entire floor and wall space is tile, colored on the floor and white on the walls with a color band. From the residence of V. T. Durner, Esq., Milwaukee, Wis.*



*Tile floor and wainscot are advisable for the laundry—glazed tiles on walls and patterned on floor, with painted plaster walls and white enameled woodwork*



A Sheffield silver tray with a pie crust edge and an etched design comes in various sizes. 8" wide, no feet, \$10; with feet, \$11. The 10" size without feet, \$13.50 and with feet, \$14.50. A 12" size without feet \$18, and \$21 with



Antique blue glass dish, teakwood stand, \$25. Chinese evergreen, 25c



Because of its graceful shape, size and hand-chased design this small after-dinner coffee set of Sheffield plate is very attractive. Coffee pot 9" high, sugar bowl, 3½", creamer, 3¾". Set \$28.50. Tray \$15, and sugar tongs, \$3



There is always use for a good water set. This glass pitcher of clear crystal, beautifully cut, comes with six glasses to match at \$5

### SEEN IN THE SHOPS

These articles may be purchased through the House & Garden Shopping Service, 19 W. 44th St., New York City.

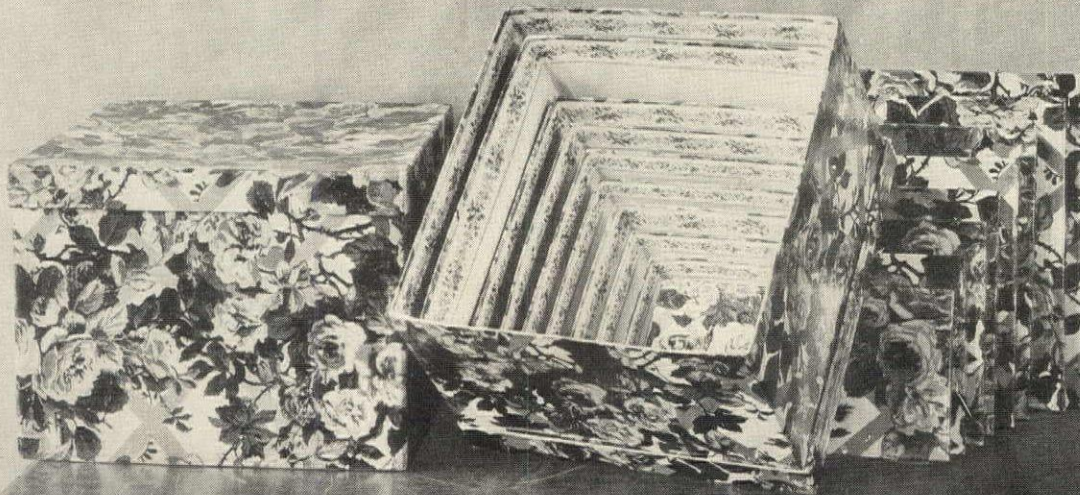


For mint sauce or salad dressing, a glass boat and stand with gold border, \$5



A silver plated electric boudoir lamp, 14" high, with an 8" silk shade in rose, gold or blue, trimmed with silver braid comes at \$6 complete

A cedar wood table lamp suitable for a hall table has a quaint rice paper shade with Japanese design. It is 15" high. \$15 complete



Lacquered boxes covered with wall paper in different designs and sizes, from a hat box to a trinket case. 15" x 15" x 10", \$4.25, 12" x 12" x 5", \$1.15, 9" x 9" x 3", 80 cents, 7" x 7" x 2", 55 cents

January

THE GARDENER'S CALENDAR

First Month



Continuous bearing greenhouse vegetables should be mulched with manure



Trench stored celery should be protected so that water cannot penetrate to it



Plenty of sod and straw covering for the root pit will keep out the frost



To retain the whiteness of the cauliflower heads, break the leaves over them

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p>This calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.</p>						
5. It is not a good practice to allow leaves to lie on the lawn all winter. They should be raked into piles and carted to some corner where they can be composted. They are far too valuable to be burned, as is only too often done.	6. House plants must have some attention at this time; the pores or breathing organs become clogged with dust. Sponge the foliage with a good soap solution in lukewarm water, with a little tobacco extract in it.	7. Why not make a small plan of your place on scale. You can then chart any changes intelligently, mark the location of water pipes, waste lines and other information that it is often necessary to know quickly and accurately.	8. Crops that have been growing in the greenhouse for any considerable time should be mulched. Pure cow manure is the best material for this purpose; several inches of it should be applied to the benches where the plants are.	9. Chicory and rhubarb can be forced under the benches in the greenhouse. Use a drop curtain to exclude the light. The roots may also be grown in any warm cellar. Mushrooms, too, may be grown in similar situations.	10. It is a bad practice to scrape the bark from trees, as a considerable amount of the live bark will be injured. When the bark is moss grown it can be cleaned by scrubbing it well with a stiff bristled brush.	11. Plants that are being wintered in frames require air and light occasionally or they will become soft and yellow. Open up the frames on every bright day, and always water them in the morning so the plants will be dry at night.
12. Bean poles and pea brush are necessary accessories of the productive garden. Why not gather some now while other outdoor work is slack. Do not put it off until spring, or in the rush of other preparation it may be omitted.	13. While the ground is frozen it is a good practice to get the manure into your garden. This will prevent the cutting up of the borders with the wagon wheels. Besides, the fertilizing quality of manure improves with age.	14. Heavy mulchings that are applied for frost protection, or the loose coverings over vegetable trenches, should be loosened up with a fork or they will get matted down and be of comparatively little value to the plants beneath.	15. What about cold-frames or your garden this coming spring? You can easily build the frames yourself, but the sash must be ordered now or you won't have them in time. Remember that the early cold-frame is the best.	16. Potatoes and other stored root crops should be picked over and any bad tubers removed. In very dry cellars where the tubers are likely to shrivel hard before moving. A stone-boat can be used for transportation.	17. During severe freezing weather large trees can be transplanted with absolute safety. Dig them with good sized balls of earth around their roots and let them freeze hard before moving. A stone-boat can be used for transportation.	18. While the trees and shrubs are dormant caterpillar nests and egg masses of various insects are readily discernible. Burn the nests with a torch of kerosene-soaked rags, and paint the egg masses with a solution of creosote.
19. Before spring all the fruit trees must be looked over carefully and every mummified fruit removed. These diseased, shriveled fruits are the breeding places of many of our insect enemies, and they should be burned.	20. Authorities state that placing food for our useful winter birds will not result in their giving up their valuable activities of weed, seed and noxious insect hunting. Regular feeding means more birds and a greater economic benefit.	21. Have you a small fruit border around your garden? Raspberries, blackberries, currants and gooseberries are a necessary part of a good garden, and this is the time to plan where they can best be put in when actually spring opens.	22. A good grape arbor is both attractive and remunerative. Build the arbor substantially and buy only good varieties of grapes for it. Trench the ground beneath the arbor so that the plants will grow and produce abundantly.	23. Plants that are growing in the house should be top dressed occasionally with some sort of concentrated plant food. Prepared plant foods come for this purpose that are excellent and odorless. Your dealer will have them.	24. While the vines are dormant is an excellent time to take them down for any painting that may be necessary on buildings or fences where they are growing. Necessary repairs should be made before replacing the vines.	25. All edged tools should be looked over now and those that need it must be sharpened. Lawn mowers that are in need of repairs ought to be attended to at this time, and if the wheel-hoe needs tinkering it should be fixed.
26. Have you ever given more than a passing thought to your garden soil? Your State agricultural college will make a soil test for you, perhaps free of charge, saving you many dollars in wasted fertilization. See pp. 18, 19.	27. Have you ever figured the loss in your garden from summer droughts. Checkmate the dry weather with one of the good irrigating systems that are on the market. Order it now, before the rush; it can be installed later in the year.	28. Dahlia bulbs should be looked over at this time, as you can tell now how they are going to keep. If they are shriveling, cover them with sand; if they show signs of starting into growth they should be kept in a cooler place.	29. All kinds of hardy plants that require it can be pruned at this time. Young fruit trees should be pruned severely, while trees that have attained fruiting size need only very moderate reducing. See pages 36 and 37 for further details.	30. It will soon be time to start hotbeds for the early vegetables and flowers. Fresh manure must be used for this purpose; it would be a good policy to start gathering it now, so as to have plenty when the time comes for using it.	31. Many evergreens are damaged every winter by allowing wet, heavy snows to accumulate on their branches, breaking them down. Take a wooden rake and shake the trees gently to remove the snow after every heavy storm.	What are these maples and beeches and birches but odes and madrigals. What are these pines and firs and spruces but holy hymns. —Oliver Wendell Holmes

ELIZA says it ain't right, with Mr. Hoover askin' us to save all the food we kin, but I ain't goin' to quit feedin' the wild rabbits this winter. I raised quite a batch of extry carrots for 'em last summer, out back of the cow barn—'Liza called it my rabbit garden—an' saved all the knotty late apples that weren't good for nothin' else. Now that they's two foot of snow on the ground, an' it's colder'n a February moon, I kinder like to feel that them little cottontailed devils ain't got empty stomachs. It's pretty hard sleddin' for 'em this weather—you kin tell that by the mess of fresh tracks in the snow around the house every mornin', where they been huntin' for food. Didn't take the furry little cusses long to find where I'd put the carrots an' nubbins on the bare ground under the front piazza, though, an' now they hold mass meetin's there reg'lar every night. Mebbe it's waste, but—well, I dunno but what it'll be forgiven me.

—Old Doc Lemmon



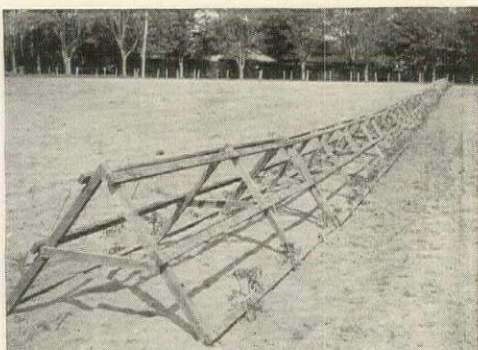
Hyacinths, narcissus and other bulbs may be lifted and brought indoors



Old croquet wickets can be utilized to hold the leaf mulch over small plantings



Liquid fertilizer is simply prepared by placing a sack of manure in water



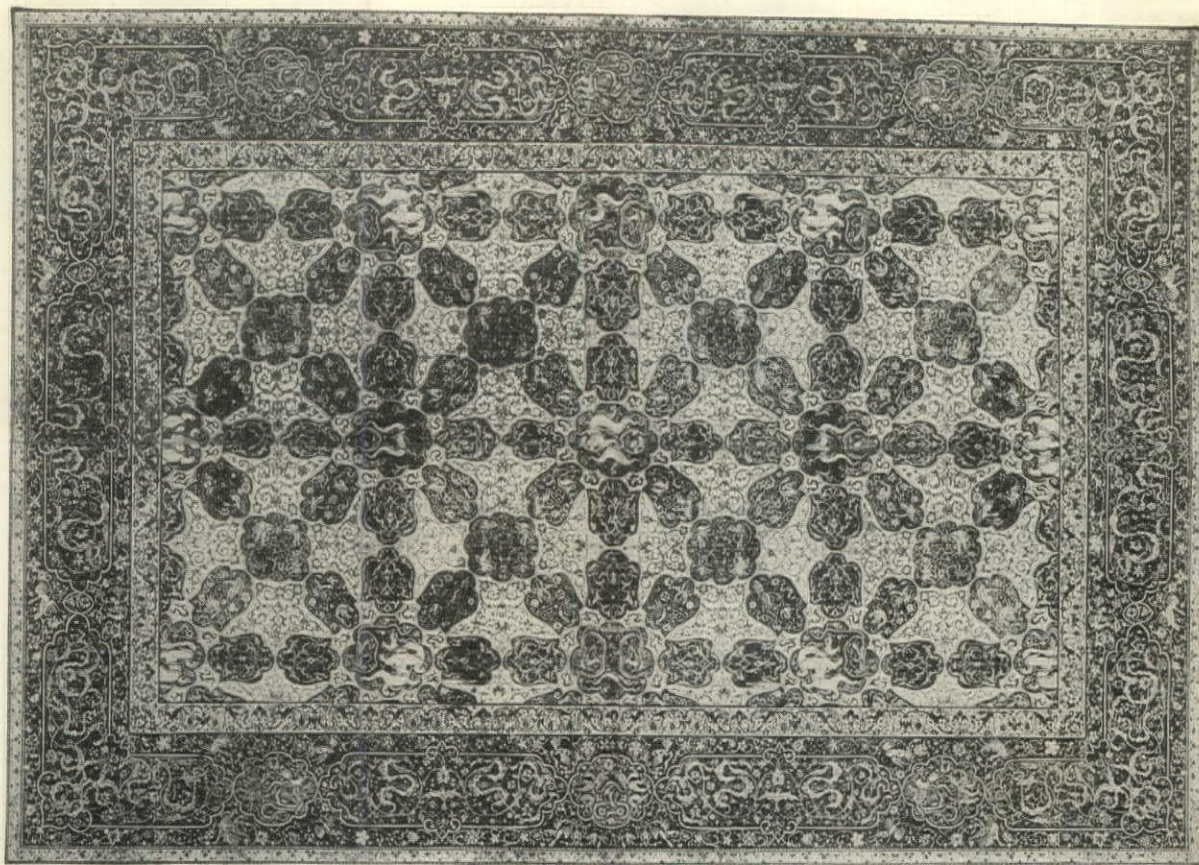
A good tomato trellis pays for itself in improved yield. It is a good plan to make one this winter, building it in sections to facilitate handling



Straw mats are excellent covers for cold frames. They can be bought from supply men; or if you have enough long-fibered straw you can make them yourself



Cuttings from grapes and greenhouse fruit trees should be taken now



A Reproduction of the famous Bagdad Carpet

## ORIENTAL RUGS

Woven on Our Looms in the Far East  
In Any Desired Design and Coloring

The reproduction of the famous Bagdad Carpet, shown above, in which each detail of the interesting design and all the beautiful color of the original Rug are brought out with amazing fidelity, illustrates the unlimited possibilities in fine weaving of which our private looms in the Far East are capable.

Thus, any requirements as to weave, size, design, and coloring can be met by having us prepare sketches to harmonize with the decorative scheme in view, and weave the Rugs in exact accordance with the sketches finally approved.

As it requires approximately one year to produce such Rugs, it is advisable to place orders as early as possible. We will be pleased to submit full particulars and estimates upon request.

# W. & J. SLOANE

Direct Importers of Eastern Rugs

Interior Decorators    Floor Coverings and Fabrics    Furniture Makers

FIFTH AVENUE AND FORTY-SEVENTH STREET, NEW YORK

WASHINGTON, D. C.

SAN FRANCISCO, CAL.

## Paintings by American Artists



"THE HAPPY HOUR" 10" X 12" BY FRED BALLARD WILLIAMS

PICTURES for any room require the same care in selection that you give your other decorations. Our advice based on twenty-six years' experience with American Paintings is at your service.

"ART NOTES" will be found suggestive as a starting point. May we mail it to you?

### WILLIAM MACBETH

Incorporated

450 Fifth Avenue

New York

## CHARLES of LONDON

718 FIFTH  
AVENUE  
NEW YORK

LONDON—  
27-29 Brook Street, W.



Pair of fine carved walnut  
William and Mary high back chairs

OBJECTS OF ART  
ENGLISH PERIOD FURNITURE  
OLD ENGLISH INTERIORS  
TAPESTRIES

walls seem to stand farther away from the eye. The small room with walls in a cool or receding color will look larger than it is in reality, and the large room with walls of a warm or advancing color will lose some of its apparent size.

### Color and Size

In deciding whether to use warm and advancing or cool and receding color for walls and for floor coverings, one must also take into account the exposure of a room as well as its dimensions. As a general rule, it will be safe to use cool colors when there is a warm, southern, or sunny exposure and to use warm colors when there is a cold light or a northern exposure.

In the case of a small room or a narrow room which has also a northern exposure and consequently a cold light, it will, however, be best to stick to cool colors, in order to avoid apparent contraction, and to rely upon occasional touches of strong, bright color, introduced at effective points, to impart the necessary warmth and contrast.

While reckoning the effects of advancing and receding colors in furnishing, remember that a piece of furniture upholstered in a fabric of advancing

equal combination of two primaries is said to be complementary to the one remaining primary color that does not enter into its composition. The complementary and its opposing primary have nothing in common, but they bear a definite relation to each other. Green (composed of blue and yellow) is the complement of red; violet (composed of red and blue) is the complement of yellow; orange (composed of yellow and red) is the complement of blue. The diagram makes this relationship clear. The complementary relation can exist only between secondary and primary colors; beyond that limit every color derivation incorporates some proportion of each of the primaries.

It is only between complementary colors that absolute contrast can exist, a contrast, that is, between totally opposing elements that have nothing whatever in common. The complementary colors balance or neutralize each other and if blended would produce gray, as we shall soon see. If all colors were of the same intensity; if there were only one red, and that a pure prismatic red without taint of yellow on one side, or taint of blue on the other, or if there were only one green composed of equal

(Continued on page 50)

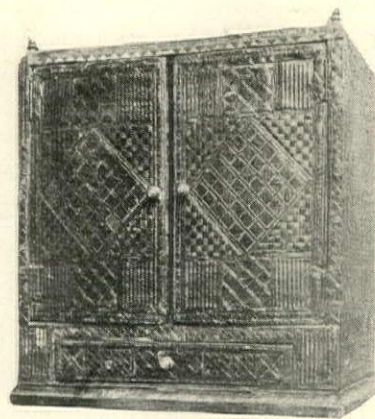
market for the art-ware made by French prisoners at Norman Cross was held daily in the camp. Perth was another prisoner of war concentration centre and contemporary writers tell us that the objects made by the French prisoners there were of a finer design and quality than like things produced by the English townsmen, in consequence of which there was brisk market rivalry. At Dartmoor, Stapleton, Liverpool and Greenland Valleyfield the French war prisoners exhibited their skill. At the Liverpool prison they constructed little straw marqueterie cases to contain miniature ships and like articles.

### Prisoners in Britain

In Francis Abell's *Prisoners of War in Britain, 1756-1815* the author says, in speaking of the Greenland Valleyfield prison where the making of straw into strawplait was carried on by the prisoners of war, "The employer gave out

side smuggling of straw into the prison and selling it later as the manufactured article; and a very profitable industry it must have been, for we find that, during the trial of Matthew Wingrave in 1813, for engaging in the strawplait trade with the prisoners at Valleyfield, it came out that Wingrave, who was an extensive dealer in the article, had actually moved up there from Bedfordshire on purpose to carry on the trade and had bought cornfields for that purpose."

What stories these objects of art made by prisoners of war could tell could they but speak! What silent testimonies of grit, patience and fortitude! But perhaps we may be glad that we do not know all they might tell, for to-day has sorrow enough and we should be grateful that time has been kind enough to leave us just the beauty and not the life details of these objects from the hands of those who suffered in the yesterdays of other wars.



Another straw  
marqueterie cab-  
inet made by a  
naval prisoner of  
Napoleonic days  
and containing a  
model of a ship.  
Courtesy Max  
Williams

## The Rôle of Furniture Hardware

(Continued from page 17)

houette, or shaped and perforated. Hinges, likewise, were often treated in the same way.

By far the most carefully and intricately made mounts of the period—they really almost form a class by themselves—were those that adorned the cabinets of lacquer or of ornamental woods. The inspiration for this particular kind of elaboration, both in contour and in the surface motifs used, in all probability came from the Orient. Hinges were short, broad and numerous; angle or corner-pieces re-enforced the corners;

and most imposing of all were the great circular mounts for the lock. All of the aforementioned mounts were of yellow brass and flat. They were elaborately shaped or fretted—sometimes both—and their whole surface was often covered with shallow engraving in flowing designs of scrolls, foliage and flowers, frequently showing Chinese characteristics. On black lacquer with gold decorations or on bright-hued lacquer, mounts less brilliant and ornate would have looked insufficient; on cabinets of

(Continued on page 48)

# HODGSON *Portable* HOUSES

With the approach of Spring you will want to build that house you have had in mind, and you will want to build it without having to go through the bothersome preliminary details that usually accompany building. The Hodgson Way avoids all this bother and trouble.

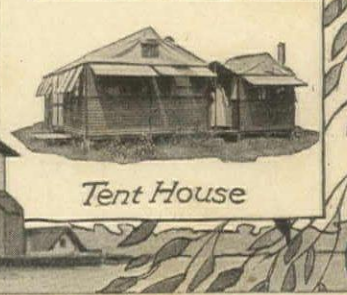
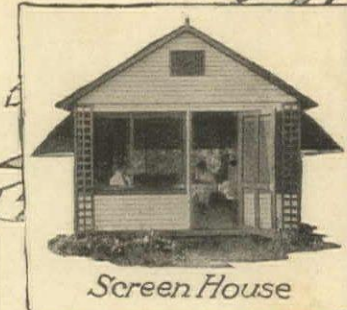
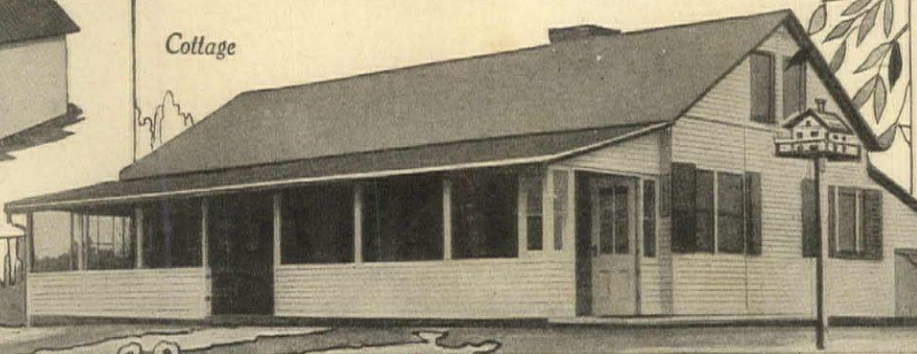
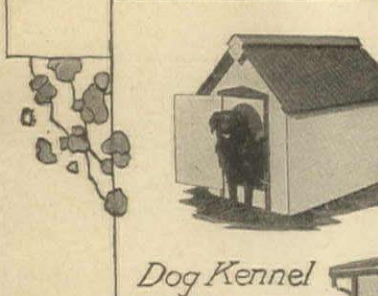
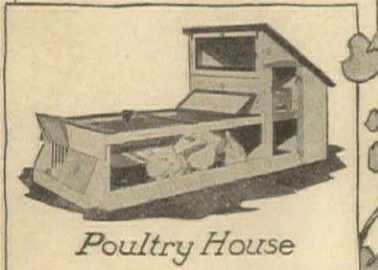
First, send for the Hodgson Catalog. It is replete with photographs and descriptions of all kinds of bungalows, cottages, garages, play houses, poultry houses, and many other types. You are offered a choice of many sizes and styles, one or more of which will harmonize with the architectural motif of your house or exactly conform to your own ideas of what you need.

When you have made your selection, send in your order, and the house, already built, fitted and painted, will be shipped to you in neat, compact sections that can be erected by one or two inexperienced men in a day or two.

If you do not wish to use the house immediately, we suggest that you send in your order now, and insure prompt delivery when you are ready to have the house put up.

To avoid disappointment and future delay we suggest that you write for the Hodgson catalog right away.

**E. F. HODGSON CO.**  
Room 226. 71-73 Federal St., Boston, Mass.  
6 East 39th Street, New York



**Smoky Fireplaces**  
Made to Draw

No payment accepted unless successful.

Also expert services on general chimney work

**FREDERIC N. WHITLEY**  
Engineers and Contractors  
219 Fulton St., Brooklyn, N. Y.

**Morris Nurseries**

Before placing any order get our late catalog of evergreens, hedge plants, shrubs, climbers, roses, shade trees, and the best of everything in large and small fruits. We have a superb stock for spring planting. Get the varieties you pay for, at right prices, with fair dealing. Our greatest care is to send fruit trees true to name. Catalog has many helpful suggestions. Write for it today.

**The Morris Nurseries**  
West Chester, Pa.  
Box 801

**PENNSYLVANIA QUALITY LAWN MOWERS**

You should mow your own lawn. If you must have a new mower, get the lightest running mower you can buy.

At Hardware Dealers and Seedsmen

**KUNDERD'S WONDERFUL New Ruffled Gladiolus**

are the most beautiful in the world. No others like them, none nearly so beautiful.

Finely illustrated 52-page catalogue free for the asking. It describes nearly 300 varieties, all of our own production and most of them obtainable only from us. It also contains the most complete instructions on the care and culture of Gladiolus ever published. Let us send you a copy.

Address the originator of the Ruffled Gladiolus

**A. E. KUNDERD**  
Box 2  
GOSHEN, IND., U. S. A.

**THE STEPHENSON** UNDERGROUND Garbage Receivers  
LYNN MASS.

Saves constant renewal of the frozen garbage bucket

Our Truck wheels ash barrels up or down steps. Try our Spiral Ribbed Ash Barrel. Send for our catalogue on each. It will pay you.

Sold direct. Look for our Trade Marks.

**C. H. STEPHENSON, Mfr., 20 Farrar Street, Lynn, Mass.**

**FARR'S Hardy Plant Specialties**

a book of 112 pages, 30 full page illustrations (13 in natural color); a treatise on the hardy garden, containing information on upward of 500 varieties of Peonies (the most complete collection in existence); Lemoine's new and rare Deutzias, Philadelphus and Lilacs; Irises (both Japanese and German) of which I have all the newer introductions as well as the old-time favorites, and a comprehensive list of hardy perennials.

Garden lovers who do not have the Sixth Edition may secure a complimentary copy if they send me their name and address

**Bertrand H. Farr**  
Wyomissing Nurseries Co.  
106 Garfield Avenue  
Wyomissing, - - Penna.

1828 **MOTT** 1919

Surgeon's sink—a Mott Hospital Specialty

One of the Emergency Fleet Ships—equipped throughout with Mott Marine Plumbing

## Hospital and Marine Plumbing Equipment

Today we are operating largely on Government work, including Hospital and Marine plumbing equipment.

Years of experience in the manufacture of these very special lines of fixtures enable us to meet adequately the present unprecedented demand.

We are also prepared with a stock of regular bathroom fixtures to meet the nation's "reconstruction" requirements.

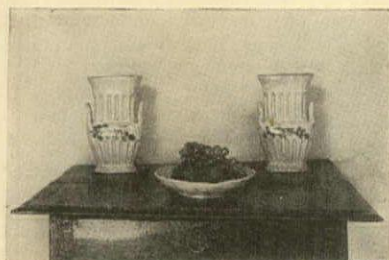
*Everything we sell, we make*

THE J. L. MOTT IRON WORKS, TRENTON, N. J.  
New York, Fifth Avenue and Seventeenth Street

† Boston	† Philadelphia	† Portland, Ore.	† Denver
† Pittsburgh	† Seattle	† Washington, D. C.	† St. Louis
† Chicago	† Dallas	† Indianapolis	† San Antonio
† Atlanta	† Des Moines	† Detroit	† Salt Lake City
† Ft. Smith, Ark.	† Toledo	† New Orleans	† El Paso, Texas

MOTT CO., Ltd. MOTT CO. of CALIFORNIA  
 † Montreal, † Toronto, † Winnipeg, Canada † San Francisco, Los Angeles  
 † Showrooms equipped with model bathrooms.

## AGNES FOSTER WRIGHT



Italian Mantel Vases

INTERIOR  
DECORATOR

42 EAST 48TH STREET  
NEW YORK

SMALL LAMPS AND SHADES, TABLE DECORATIONS, LINEN COVERS AND SCARFS

NO SERVICE CHARGE

## How to Handle Color in Decoration

(Continued from page 48)

parts of purest yellow and purest blue; if there were no gradations from dark to light, no manifold tinctures and combinations, it would be as easy to manage color as it is to turn the crank of an adding machine. Color management would become purely mechanical. Fortunately it is not so; the day is saved by value and scale.

### Value and Scale

Value may be defined as "lightness" or "darkness," irrespective of color. To illustrate: take two pieces of material, one turquoise blue, the other deep crimson. It is plain that one is light and the other dark. Those are their values. The question of value comes into decoration in the form of contrast. We may think of bringing a certain object into the furnishing of a room; its color may be entirely satisfactory, but when we try it in place we may find that it is so light or so dark that it separates itself from its surroundings and fairly "jumps" at us. Its value, therefore, is evidently too high or too low for the room.

Scale has to do with the divers degrees of tone in color. Tones are the gradations of colors produced by darkening or lightening them. In the case of pigments this would be done by adding, respectively, black or white. If

we lighten blue by adding white, or darken it by adding black, we remove it to another scale or key and we can preserve harmony with its complementary color, orange, only by adding a like quantity of white or black to the orange also, to keep it in the same scale with the blue. The same principle likewise applies to all other colors in the composition; the whole combination of colors should be kept in the same scale.

For example, it would be exceedingly daring and almost inevitably disastrous to use a pure, raw, ramping red or yellow in conjunction with a number of other colors all in a more subdued or lower scale. The red or yellow would jump away from everything else. All balance would be destroyed; we should have an undigested chromatic anarchy, and its effect upon the eye would be comparable to the effect upon the ear produced by three people talking, one in Polish, one in Chinese, and one in English. Each might speak his own tongue perfectly, but their combined effort could scarcely be considered an intelligent or intelligible conversation without a common medium of expression. For any coherent color effect there must be scale, that is, a common ground of values and comparison on which all meet. In other words, the colors must speak the same tongue.



## Preparedness and This Year's Kitchen Garden

(Continued from page 19)

hand after the pressure is released, although crumbling to a fine mass upon the slightest touch. If the soil is too heavy in texture it will form a mold but will break into two or three lumps when pressed; if the texture is too light the soil loses form under pressure.

Soils that are too heavy to produce can well be lightened by adding some sifted ashes or clean, sharp sand. Under-drainage by means of land tile is necessary in extreme cases to reduce the excess of water. Soils of light texture require humus or decayed animal matter in liberal quantities, to fill the openings between the soil particles and form the necessary breeding medium for the bacteria that improve the soil. The constant working of soils is a very important factor in improving their texture, as the air and sunshine are neutralizing agents that are helpful in overcoming chemical excesses and in producing them in soils which lack them.

### Securing Catalogs

Many thousands of dollars are spent yearly in the production of catalogs. The seedsman knows it is much easier for you and me to settle down among the comfortable surroundings of our homes and make out a seed order from a catalog than to force our way through a crowded store.

The seedsman realizes that your success is also his, and so his catalogs are filled with useful information, such as planting tables, descriptions of varieties and types, cultural notes, etc. In other words, the progressive seed houses are making an effort to help you, and they can't very well do this without your co-operation. Of course, you cannot buy from all the establishments that issue fine catalogs, but you can at least send for those you are interested in and

get your order in at a really early date.

If you would be successful in any line of endeavor do not be miserly. Extravagance is not a trademark of successful enterprise, but if you are going to analyze all propositions very carefully for fear of making an error your progress will be exceedingly slow. Order your seeds just as soon as you are certain of your requirements. Do not worry about the interest on that money between now and planting time; seeds are scarce and should not be wasted, but do not ruin your garden because of too much economy in ordering.

Ordering in seasonable time means that you will be more likely to get what you order. Seedsmen have had a hard struggle for the past few years to keep up with the demand. Prior to the war a great deal of our seed stocks came from abroad, but this supply was, of course, curtailed and our growers have spent money lavishly in trying to grow seeds in this country. The progress has been all that could be expected but is far from ideal, and the stocks of many varieties are low. Orders are filled in the order in which they are received, and the most desirable varieties are always the first exhausted; so early ordering will mean helping the seedsman and yourself.

Start your gardening on a business basis. It is not only practical and fascinating but is a matter of good sense to keep a proper record of your garden work. How many times have you heard the remark, "I wish I could remember that bean we grew last year," or "I wonder what house that lettuce seed came from?" How many know when they sowed the seed, from whom they received it? Invest in a small book to keep the records in, and you will have a better garden.

## Most Flexible Treatment For Roof and Side Walls

Whatever architectural treatment or color harmony may be selected for the exterior of a home, the architect and owner will find "CREO-DIPT" Stained Shingles blending perfectly to produce those artistic effects desired.

30 beautiful colors are available in 17 sizes of 16-, 18-, and 24-inch shingles—each with its velvet color finish, or a combination of

them, offers opportunity for marked beauty and individuality in exterior finish.

"CREO-DIPT" Stained Shingles are preserved against sun and storm by an exclusive process driving both color and preservative into the very fibres of the wood. They come bundled—ready to lay—each a perfect shingle guaranteeing no waste; greatest economy of labor. They do not curl, rot or fade.

Would you like to see a few illustrations of what has been accomplished with "CREO-DIPT" Stained Shingles on artistic homes?—Would you like samples of colors on wood? Are you interested in detail prints and pictures of thatched roofs? Write for "CREO-DIPT" Book of Homes.

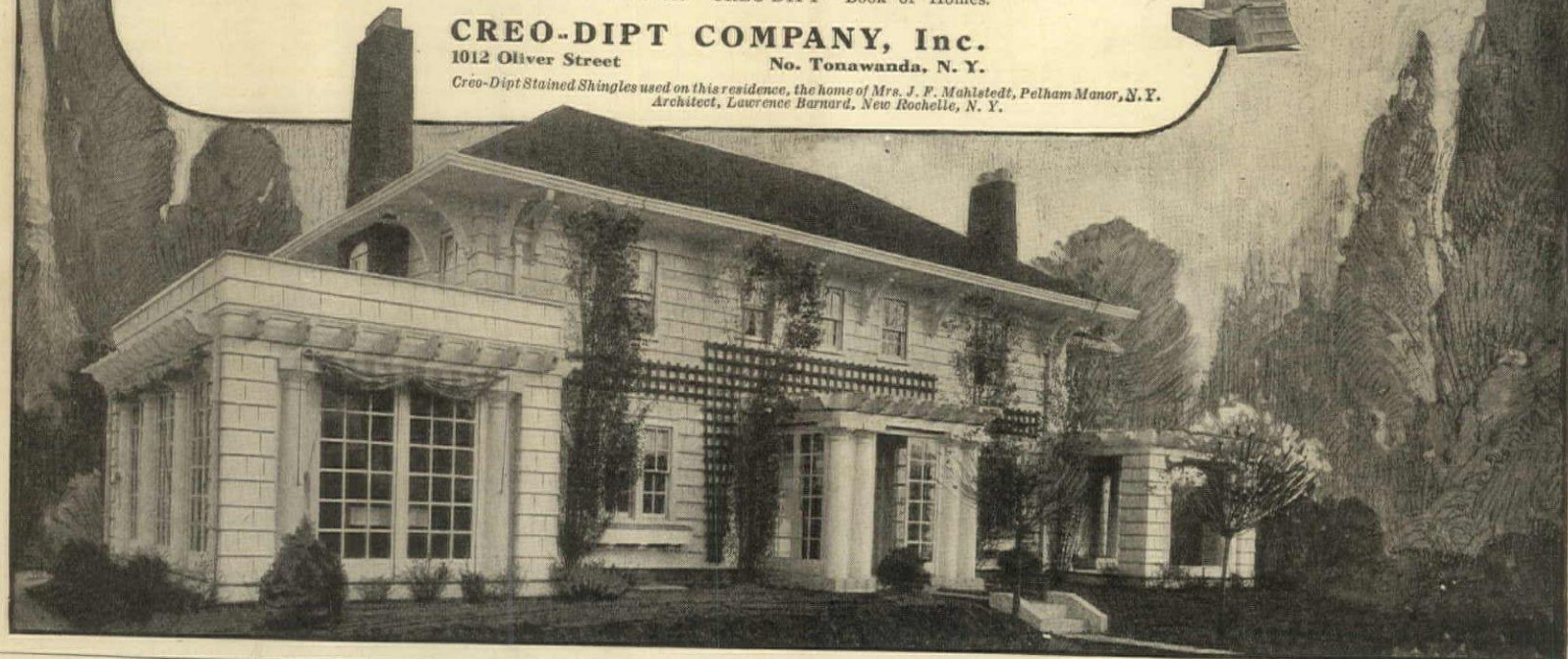
### CREO-DIPT COMPANY, Inc.

1012 Oliver Street

No. Tonawanda, N. Y.

*Creo-Dipt Stained Shingles used on this residence, the home of Mrs. J. F. Mahstedt, Pelham Manor, N. Y. Architect, Lawrence Barnard, New Rochelle, N. Y.*

**"CREO-DIPT"**  
*Stained  
Shingles*



## The Star of Rose Service Your Guide

This year our selected rose plants will be tagged with a five-pointed, easily recognized STAR. This STAR symbolizes our Improved Rose Service, to lovers and cultivators of the most inspirational of flowers.

### CONARD ROSES BLOOM

Star Points of C. & J. Rose Service

1. Every rose plant you receive from us is one of a series of types selected for their blooming possibilities in America.
2. We provide each person who sends for our Catalog before March 31, with a Special List, which definitely indicates the best selection of roses for his particular section.
3. Our roses are guaranteed to bloom, or we replace them; if preferred, money returned.
4. With each order for rose plants, we send simple, concise and helpful directions.
5. We never consider a transaction settled until the customer is fully satisfied.

Send at once for our new 52-page Catalog and the Special List mentioned above. Then you'll know the true meaning of our "Star Rose Service."

Conard & Jones Co.—R. Pyle, Pres., A. Wintzer, V. Pres., Box 126, West Grove, Pa.



BUILT FOR THE GROVER CLEVELAND ESTATE  
HOUSE AND FURNISHINGS FOR SALE

MRS. GERRIT SMITH  
INTERIOR DECORATOR  
31 EAST 48TH STREET

## DEANE'S COMBINATION COAL AND GAS FRENCH RANGES

These ranges during half a century have demonstrated constantly that they meet every requirement of the exacting chef. Their sturdy construction guarantees long life; exclusive features make operation economical and insure quick and uniform heating. Hence their selection for many of the foremost homes in America. You will make no mistake if you place a DEANE in your home. Send for illustrated catalogue.



No. 209—French Range, in combination with Gas Range and Broiler

We also manufacture plate warmers, broilers, incinerators, steel cook's tables, laundry ranges and many other devices for the modern kitchen.

**Bramhall, Deane Company**

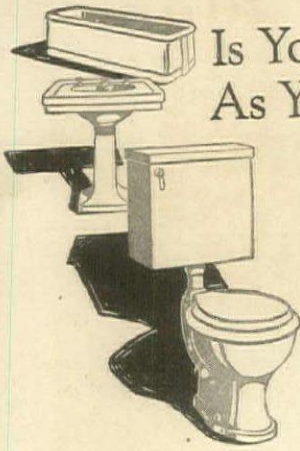
261-265 West 36th St.  
NEW YORK CITY



Painted  
Furniture  
and  
Antiques

MRS. EMOTT BUEL  
INTERIOR DECORATION  
20 EAST 48TH ST. NEW YORK CITY

Lamps  
and  
Shades



## Is Your Bathroom As You Would Like It?

IF good judgment led you to install "Tepeco" All-Clay Plumbing, you are learning to your satisfaction that you made a wise and permanent investment. But if you were misled by a sense of economy to buy slightly cheaper and inferior plumbing, you are probably now wondering what is the matter with your bathroom and how you can make it last until such time as you can have it renovated.

### TRENTON POTTERIES CO. "Tepeco" All-Clay Plumbing

is most sanitary, beautiful, practical and permanent. Permanency is not denoted by a white surface, but by what material is beneath that surface. With time, inferior materials will lose their sanitary value, dirt will adhere, the appearance become uninviting—the piece lose its usefulness.

"Tepeco" Plumbing is china or porcelain, solid and substantial. Dirt does not readily cling to its glistening white surface, nor will that surface be worn away by scouring. A wise investment—a beautiful one.

If you intend to build or renovate your bathroom write for our instructive book, "Bathrooms of Character" P-8.

## THE TRENTON POTTERIES COMPANY

TRENTON, NEW JERSEY, U. S. A.  
Makers of the Silent Si-wel-clo Closet



## Works of Art in Metals

Unique and useful things of brass, copper and bronze wrought and beaten into artistic designs by the hand of Russian peasants. Also linens and embroideries of a high grade of workmanship. Call or write.

Russian Art Studio 18 East 45th St., New York  
Russian Antique Shop 1 East 28th St., New York

## AUTHENTIC ANTIQUES

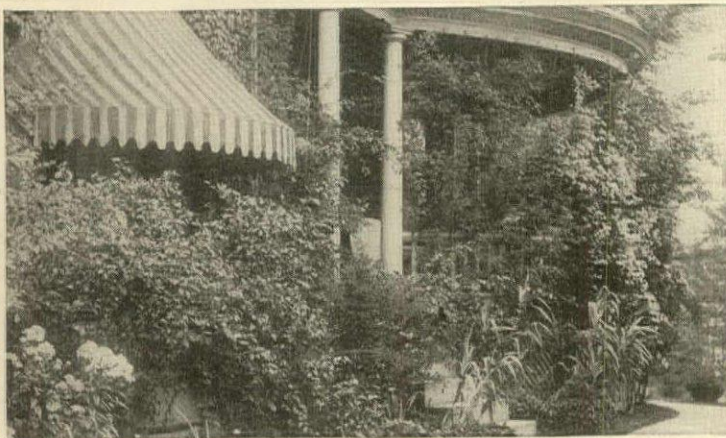
Quaint Old Farm Chairs "1760"

Curtain Tie-backs

Other odd and unusual pieces

Florian Papp

525 Lexington Ave., N. Y. C.  
Bet. 48th and 49th Sts. Tel. 8149 Murray Hill



## Your Garden Can Be as Lovely as This From Early Spring till Frost

WAGNER Plants, put into your ground early this spring, will make your lawn the beauty spot of your neighborhood. The tiniest garden plot can be an ever-glowing jewel of color—the secret lies in the early planting of Wagner Free Blooming Plants. To enjoy the full beauty of the first spring flowers, plan now and plant early. Write today for Wagner's Free Catalog No. 119, picturing bulbs, shrubs, flowers, vines, evergreens, roses and hardy perennials for early spring planting.

THE WAGNER PARK NURSERY CO., Box 29 Sidney, Ohio

Nurserymen Florists Landscape Gardeners

Wagner Landscape Gardening Artists will gladly help you plan your garden into a harmonious setting for your house. Ask for particulars.

## The Bedroom of Individuality

(Continued from page 9)

and a bold design in mauves, blues and a touch of burnt orange made an interesting contrast to the furniture to be used at the window and on the overstuffed chair. Simple white muslin ruffled curtains and a bed cover of the same material give the room a freshness and crispness of air, which is very pleasing. A two-toned gray wall paper with the faintest of designs, the woodwork painted a deep ivory and a deep mouse colored carpet with a bright colored little woven rug at the dressing table complete the furnishings.

Among the furniture selected is the small dressing table with a mirror attached and a settle to go with it, also a tall chest of drawers with a separate mirror. Instead of these pieces one may have a short chest of drawers and a dressing table with triple mirror. The writing table which is a very good size is the sort of adjunct which will complete the room, although in its place one may have a small table for lamp and books to be placed near the bed.

A very lovely bedroom which I saw recently done in the Louis XVI manner had simple gray paneled walls, which were a pleasant background for the brilliant shot rose taffeta, which was used at the windows with tie backs of many delicate colored flowers. True to the period the bed was draped in the taffeta caught back with garlands of roses and blue festoons. Most of the furniture was painted a peacock blue and covered

with a rose taffeta and there were bits of old boiserie in commodes, night table and small chairs.

Still another very lovely room had a black and white toile de Jouy on most of the furniture with blue taffeta curtains and a dressing table hung with cream colored net on which stood charming little blue lamps with yellow chiffon shades. The old French silver mirror on it, the little painted screen with a chinoiserie design, the chintz covered chaise longue with cushions in salmon colored taffeta all gave the room a delightful French atmosphere.

A room which shows an enormous amount of originality in its feeling and requires a rather strong personality to enjoy it had brilliant green painted paneled walls with self-striped apricot taffeta at the windows, and as a bed cover for the old Italian painted bed. The dressing table was hung with a mellow toned French linen and on it stood a triple mirror in a dull gold frame. The chief point of interest, however, was a fan-shaped full-length mirror which was set in at one side of the room, fastened to the walls with dull gold rosettes. Great brilliancy was added by a central many-branched crystal chandelier, caught at the top by apricot colored feathers. The use of the crystal was repeated in the side-lights which were of very delicate workmanship and by the use of a crystal fringe edging the draperies.

## The Winter Pruning of Fruit Trees

(Continued from page 37)

to the young wood or the bark. A light brushing of large wounds each year will maintain the wood in aseptic condition and thus prevent decay.

The principles already enumerated as to wound making and the removal of interfering branches apply to the pruning of old and neglected trees. But here we perhaps have dead and diseased branches and quantities of watersprouts and suckers, those usually burly and erect shoots that appear upon the trunk and main branches and at the base of

the tree. Such growths indicate good root power but the novice will almost surely decide to cut out all this "useless stuff."

So far as the dead and diseased wood is concerned this decision is correct. It should be cut out first. As to the interfering limbs and the water sprouts, it is well to make haste slowly. The trash around the base of the tree may be taken out without hesitation and the interfering branches may be thinned out somewhat.

## Two Important Books

THE ENGLISH HOME FROM CHARLES I TO GEORGE IV. By J. Alfred Gotch, F. S. A. Scribner. \$12.

DECORATIVE TEXTILES. By George Leland Hunter. J. B. Lippincott Co. \$15.

A WELL-KNOWN British architect, in speaking of his work, recently said, "English is so nearly finished that when I designed and erected a chapel at Cambridge, I had contributed my quota to English architecture." That same sense of architectural completeness is felt when you lay down Mr. Gotch's authoritative volume, and much of the sensation is due to the comprehensive manner in which the author surveys his subject.

The history of Britain is writ in her homes. Her stately mansions crystallize the adventure and courage, the far wandering and noble aspirations of innumerable decades of gentlemen. And Mr. Gotch has made his architecture live by telling of those men and the men they commissioned to design their homes. Here is new light on Webb, Wren, Inigo Jones and Vanbrugh, men who knew that "no building is complete which is not beautiful to look upon."

For the student of architecture and the practicing architect this volume is invaluable. It is a worthy successor to

Mr. Gotch's previous work on the English house before Charles I. It shows the architecture of England's past as a vital expression of her national career. Eminently readable, it is a work deserved of a wide interest. Innumerable plates richly illustrate the volume.

From Mr. Gotch's work to the deluxe edition of Mr. Hunter's "Decorative Textiles" is no difficult passage. Both are beautiful books and both authoritative to the last degree.

The range of Mr. Hunter's study includes damasks, brocades and velvets, together with detailed descriptions of the weaves; laces and embroideries; carpets and rugs, including the Chinese and Oriental; the entire variety of tapestries; chintzes and cretonnes; leather; wall paper and the woven trimmings of furniture and hangings.

Mr. Hunter, who is already the accepted authority in America on tapestries, has produced a scholarly and readable volume which will add greatly to his reputation. The inclusiveness of the subjects and the detailed manner in which each is covered and illustrated make this volume the most complete contribution to the subject published in America. Color and half-tone plates are scattered through the pages, making the volume a worthy possession. It is the sort of work that no decorator or student of decoration can be without.

# RED GUM

"AMERICA'S FINEST CABINET WOOD"

For ARTISTIC SIMPLICITY and QUIET ELEGANCE



RED GUM as employed with much skill in the residence of Mr. Edwin C. Lewis, in Canton, Mass. Warm, rich and most moderate in cost. (Compare price with Circassian.)

Will you permit us to send you Finished Samples? And instructive literature? Ask us truly personal questions.

Our response to your favor will be prompt and responsible.

ADDRESS: RED GUM DIVISION,

American Hardwood Manufacturers Ass'n  
1325 Bank of Commerce Bldg., Memphis, Tenn.

there is no wood so completely satisfactory as RED GUM (which is neither red nor gummy!) It was a favorite with the most discriminating of European cabinet workers for a score of years before America "discovered its own."

The texture of RED GUM is as soft as satin to the touch—its natural tone a warm and hospitable seal-brown—its amenability to skillful handling is inviting and unequalled—its behavior (under the treatment deserved by so fine a material) is beyond criticism—and its cost is so absurdly below its deserts as to provoke delighted comment.

## Todhunter Mantels



This illustration shows a simple but very attractive colonial design

FINE REPRODUCTIONS IN WOOD AND MARBLE OF CHOICE  
EXAMPLES OF EARLY ENGLISH AND COLONIAL TYPES  
Grates, Andirons, Fenders & Other Accessories

Copies of interesting originals

Illustrations upon request

ARTHUR TODHUNTER 101 Park Ave., New York

## Planning to Build?

The Architectural Record

Then Get These Three  
Valuable Numbers  
FREE



The November, December and January issues of The Architectural Record—authoritative and professional—each containing 100 or more photographs, interior views and floor plans of recent successful buildings—will be included free, if you subscribe now to start with February, 1919.

You will thus receive 15 interesting and helpful numbers for \$3—the regular yearly price.

The Architectural Record is an artistic monthly magazine illustrating the work of leading architects throughout the country. It is read by more architects than any other journal, and is also taken each year by hundreds of persons who find it helpful while they are planning to build.

From it you are sure to obtain valuable suggestions regarding attractive exteriors, convenient arrangement and appropriate furnishings.

In every issue houses of architectural merit are shown. In the business section are also described the latest and best building materials, as well as the furnishings and specialties which add so much of comfort, convenience and value.

Read The Architectural Record and see what architects are doing and reading. It will save much valuable time when you consult your own architect.

Accept these three numbers free. Mail the coupon today.

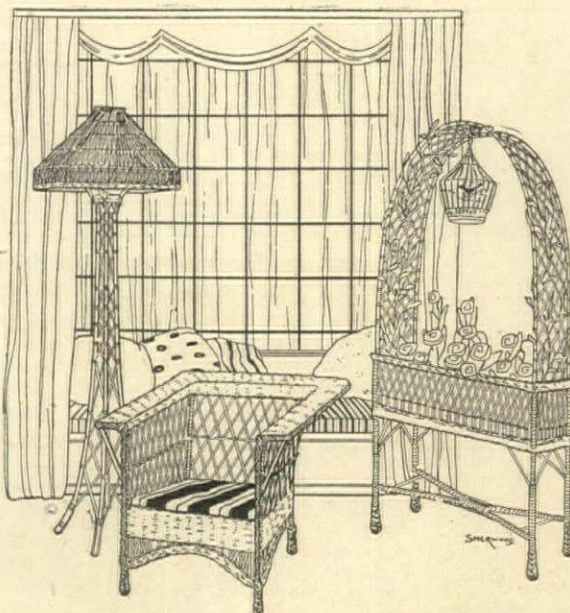
THE ARCHITECTURAL RECORD, 119 West 40th Street, New York H. G. 1-19

Send free your November, December and January numbers and enter subscription for a full year beginning February, 1919, for which find \$3 enclosed (add 60c for Canada, \$1 for Foreign).

Name .....

Occupation ..... Address .....

"The Finest Willow Furniture in America"



Beauty—Service—Economy

All Combined in Whip-O-Will-O Furniture


A home "made" with Whip-O-Will-O Furniture is one that will be furnished distinctively—it will embody charm, comfort and service.

The cost is moderate—in fact the splendid service that can be had from Whip-O-Will-O Furniture makes it the most economical.

Send for our 1919 catalogue and price list

WHIP-O-WILL-O FURNITURE CO.  
SCRANTON, PA.

## ANCHOR POST FENCES



**SERVICE** plus attractiveness sums up the attributes of Anchor Post Fences and Gates.

From the simplest to the most ornate there is an Anchor Post design to suit every purpose and satisfy every purse.

Catalog C-51.

**ANCHOR POST IRON WORKS**  
167 Broadway, New York  
Boston Hartford Philadelphia  
Cleveland Atlanta  
2224-G



### Beautiful Andirons

Gas Logs Basket Grates  
Screens Fenders  
Fire Tools Coal Hods  
Dampers Wood Holders

**ASK FOR CATALOG—Free**  
WE PREPAY FREIGHT

Select from our unlimited assortment of brand new, unsoiled, up-to-date, perfect goods.

**ASK YOUR BANK, DUN or BRADSTREET**

**SUNDERLAND BROS. CO.** Established 1883  
334 So. 17th St., Omaha, Neb.

### Send For Bungalow Books

Plan Future Homes Now with Economy Plans of California Homes

—noted for comfort, beauty and adaptability to any climate.

Cal. Homes' 53 Plans, \$2500 to \$7000, 60 cts.  
"West Coast Bungalows" 72 Plans, \$1200 to \$2500, 60 cts.  
"Little Bungalows" 40 Plans, \$500 to \$2000, 40 cts.

**SPECIAL \$1.50 OFFER.** Send \$1.50 for all 3 books and get book of 75 special plans, also Garage plans.

Money back if not satisfied.

**E. W. STILLWELL & CO., Architects,**  
770 Henne Bldg., Los Angeles

## LEPAGE'S GLUE

HANDY TUBES

A HOUSEHOLD NECESSITY

## WHERE WILL HE GO?



Not to the house with  
**Corbin Ball Bearing Cylinder Locks**

DWARF APPLE TREES  
DWARF PEAR TREES  
DWARF PLUM TREES  
DWARF CHERRY TREES  
DWARF PEACH TREES

Catalogue Free  
**THE VAN DUSEN NURSERIES**  
C. C. McKAY, Mgr. Box B, Geneva, N. Y.

### LaPLACE The ANTIQUE SHOP

Importer Objects of Art, Curios, Rare Old Crystals and Sheffield Plate, Period Furniture—ancient and faithful copies.

242 Fifth Ave. near W. 28th St., N.Y. Daniel Adams, Mgr.  
11 East 48th St. near Fifth Ave. R.H. Kingsbury, Mgr.

### KELSEY HEALTH HEAT

We can prove that this warm air heat is more economical than steam, water or furnace heat. Thousands in use.

New York 103-K Park Ave.  
Detroit Space 95-K Bldg. Exch.  
**THE KELSEY** WARM AIR GENERATOR  
237 James Street, Syracuse, N. Y.  
Boston 405-K P. O. Sq. Bldg.

## MYERS SPRAY PUMPS



Bucket, Barrel and Power Spray Pumps, Atomizers, Compressed Air Sprayers, Spray Guns, Nozzles and Accessories make up the extensive and successful line of modern spraying machinery manufactured by F. E. MYERS & BRO. Included are many styles and sizes for spraying, disinfecting or painting—they meet the needs of everyone who sprays, from the home gardener to the largest grower of fruits and vegetables, and every MYERS PUMP is guaranteed. Interesting Catalog on request. Ask your dealer or write us for it.

**MYERS PNEUMATIC SPRAYER**—Has Self-Locking D-Handle, Screw Top, Galvanized Iron Tank, Brass Cylinder and Adjustable Long Distance Nozzle. Spray can be adjusted from broad fan like to long distance.

NO. 190 ORANGE ST. **F.E. MYERS & BRO.** ASHLAND, OHIO.  
FARM OPERATING EQUIPMENT

### Stone Furniture

for the garden, terrace or reception hall lends a sense of architectural finish and spacious comfort. We are showing a splendid collection of furniture rendered in Pompeian Stone for garden and hall use at our studios. You would enjoy seeing it when next in New York.

Handsomely illustrated catalogue sent on request.

**The ERKINS Studios**  
226 Lexington Ave., N. Y.

### OUTSIDE SHUTTERS BECOME FUEL SAVERS

Opening and closing outside shutters from within your room will be found a great fuel economizer this winter as well as convenience. The

**MALLORY SHUTTER WORKER** Operates from the inside

not only saves opening windows on cold, stormy nights, but makes it easy to keep blinds closed and closed blinds create an air space between blind and sash that helps exclude cold and retain heat. Easily put on any old or new dwelling. Drop us a postal at once for full information.

**Mallory Manufacturing Co.**  
255 Main Street  
Flemington, N. J.

Simply turn the handle to adjust shutters—automatically locked in any position

### IRON and WIRE FENCES

WE make indestructible iron and wire fences and gates for every place and purpose.

Put your fence problem up to us. One of our fence experts will give it his personal attention, and suggest the logical solution. Send for catalog.

**American Fence Construction Co.**  
100 Church Street New York City

## Heat Control

THIS device revolutionizes heating plant attention. Maintains exactly the degree you desire day and night—saves fuel and many steps—a marvel of convenience.

**THE MINNEAPOLIS HEAT REGULATOR**

is entirely automatic at all times. Works perfectly with any kind of heating plant burning coal or gas. Sold by the heating trade everywhere. Guaranteed satisfactory. Write for booklet.

**Minneapolis Heat Regulator Co.**  
2790 Fourth Av. So., Minneapolis, Minn.

If you cannot find just what you want in these pages, write to

## Information Service

HOUSE & GARDEN

19 WEST 44th STREET  
NEW YORK



REFERENCE

DISCARDED